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Orchestra Closes Most Successful Season in Its History—Pageant Choral Renders Gounod's *Redemption*—Extensive Opera Season Planned—Elman, Gusikoff, Maier and Pattison, H. Max Steindel and Isa Kremer Are Heard

St. Louis, Mo., March 15.—The St. Louis Symphony Orchestra closed its season with a "pop" concert March 18. Rachmaninoff was the soloist at the concluding pair of symphony concerts, when the orchestra presented an all-Russian program. He played his own concerto, No. 2. The 1812 overture and the fifth symphony, by Tschaikowsky, and a Glazounoff overture comprised the list of orchestral numbers. In many respects the season just closing has been one of the best in the history of the orchestra, which extends over a period of nearly fifty years. Prospects are good for wiping out the deficit before the beginning of next season.

The orchestra started, March 19, on the longest and most extensive tour in its history. Soloists for the tour will be Caroline Lazzari, Rudolph Ganz, Michel Gusikoff (concertmaster) and H. Max Steindel, cellist. The radio broadcasting of the symphony concerts given in St. Louis during the season has created great interest in the coming of the orchestra to the towns where it is booked. Many letters have been received by the management of the symphony, asking to have reservations made in advance for these concerts. Immediately after its return Conductor Ganz will begin preparations for next season. The soloists for next year have been engaged. They are: Ossip Gabrilowitsch, Mischa Levitzki, Rudolph Ganz, Ethel Leginska and Ignaz Friedman, pianists; Frieda Hempel, Joseph Schwarz, Caroline Lazzari, vocalists; Erika Morini and Francis Macmillen, violinists. Three pairs of the concerts next year will have no soloists. Michel Gusikoff, concertmaster, and H. Max Steindel, first cellist of the St. Louis Orchestra, will also appear.

### CHILDREN'S CONCERTS.

The series of children's concerts given on consecutive Saturday mornings during January and February by the St. Louis Symphony Orchestra closed recently. An extra concert was given for Negro children. These concerts have been possible through the generosity of Joseph Pulitzer, Jr., and were given under the auspices of the music department of the St. Louis public schools. They took place in the Missouri Theater, the management of that theater having donated the use of the building for the concerts.

### PAGEANT CHORAL RENDERS REDEMPTION.

The following evening Gounod's *Redemption* was sung by the St. Louis Pageant Choral Society at its second concert of the season. Frederick Fischer is director of the Pageant Choral, which is the outgrowth of the Pageant and Masque of St. Louis, produced in Forest Park nearly nine years ago. The chorus, of more than 200 voices, was accompanied by the St. Louis Symphony Orchestra. The soloists were Mrs. Karl Kimmel, soprano; Thelma Hayman, contralto, of St. Louis; Richard Crooks, tenor, and Richard Hale, baritone. The first portion of the work, a succession of long and somewhat wearying chants, revealed a pleasing quality in the voices of the male soloists to whom the recitative passages fell. In the latter passages the chorus and the soprano had a chance to display their powers, but the tenor and baritone were not permitted to emerge from the recitative form into any independent essays at melody. The chorus, *Unfold, Ye Portals*, ending the second section of the work, was finely sung, and the closing chorus, *Hymn of the Apostles*, was powerfully rendered. Mrs. Kimmel's voice was particularly effective in its high, soft tones in *From Thy Love as a Father* and the solo lines of the *Unfold, Ye Portals*. Miss Hayman, who had only bits of music, sang them pleasingly.

### EXTENSIVE OPERA SEASON PLANNED.

Plans for the Municipal Opera season in St. Louis, which will begin May 28, will involve a larger expense per week as well as a longer season by two weeks than in previous years. The cost of production will be about \$5,000 a week higher than last year, according to Nelson Cunliff, chairman of the Productions Committee. The price of tickets, however, will remain the same, and already an advance sale of \$46,000 in season subscriptions is announced. Plans this year include seven performances each week instead of six, as in former years, to meet the public demands expressed last season. The Executive Productions Committee of the Municipal Theater Association (which has in charge the presentation of these operas), includes, besides Chairman Cunliff, Max Koenigsberg, G. A. Budner, D. R. Calhoun, Joseph Gilman Miller, Fred W. Pape, H. J. Pettingill, Otto E. Rugg, Arthur Siegel and Sarah Wolf. David E. Russell, a local theatrical manager, is manager for the Municipal Theater Association.

### VIOLIN RECITALS.

Among events of note was the Mischa Elman recital, March 6, and the appearance of Michel Gusikoff as a soloist

with the St. Louis Symphony Orchestra. Gusikoff has grown in musical stature very noticeably, his performance being one of the most delightful of the season. Elman's recital was all that could have been desired.

### OTHER RECITALS.

Guy Maier and Lee Pattison, the duo-pianists, gave one of their typical recitals at the Odeon. H. Max Steindel, first cellist of the St. Louis Symphony Orchestra, also was a recitalist during the same week, and drew a large as well as an enthusiastic audience. Steindel was assisted by Esmeralda Berry Mayes, pianist.



Photo by Kesslere.

CESARE STURANI,

whose artist-pupil, Harold Lindau, an American tenor, recently made his debut at the *Dal Verme*, Milan, scoring a brilliant success. Following his appearances there he was engaged as leading tenor at the *Costanzi*, Rome, where his success has been equally emphatic. Mr. Lindau has now been engaged to sing *Aida*, *Trovatore*, and other operas in his repertory, at the coming season at the *Colon*, Buenos Aires. Upon the conclusion of this contract, he will return to Italy and resume singing at the *Dal Verme*. Such a record for a young American artist is decidedly significant.

The Advertising Club of St. Louis has organized a choral club under the direction of John Bohn. More than eighty advertising men and women of the city are members.

The New York String Quartet gave a delightful concert in Sheldon Auditorium before a large audience.

Isa Kremer, Russian ballad singer, gave a recital at the Odeon, assisted by Kurt Hetzel, pianist.

An interesting series of private chamber music recitals will be concluded this week. This consists of three programs (Continued on page 48)

### H. E. Krehbiel Dead

Just as the MUSICAL COURIER goes to press word comes of the death of Henry E. Krehbiel, the veteran critic of the New York Tribune, who passed away at the Roosevelt Hospital Tuesday afternoon, March 20, after a short illness. An obituary notice will appear next week.

### German Opera Again Next Season

It was announced by George Blumenthal, who promoted the present season of German opera at the Manhattan and

Lexington Opera House, that in conjunction with Melvin H. Dalberg, the present general director, there will be a second season of the company, beginning at the Manhattan Opera House, New York, on October 22, opening with *Rienzi* and continuing for six weeks. It is intended to devote the week of November 12 to revivals of Mozart operas.

The company will finish its present season at the Lexington Theater on Saturday evening, March 31, and then go to Boston for a two weeks' stay at the Boston Opera House.

## AMERICAN NATIONAL ORCHESTRA INCORPORATED

### Howard Barlow to Conduct New Organization

Last Saturday there came news of the incorporation of the American National Orchestra. Howard Barlow, a young musician from the west, who has lived in New York for several years, first became known as the conductor of the Petersborough Pageant in 1919, and has since led various choral organizations in and around New York, is to direct the new orchestra. The incorporators are Paul Hyde Bonner, Benjamin Price and Mr. Barlow. Mrs. John Burg Russell is acting secretary of the organization. The following statement was issued from the office of the orchestra at 7 East Forty-second street:

"A new orchestra has been formed by a group of American musicians and music lovers—a new symphony orchestra of American-born players and an American-born conductor. It is to be called the American National Orchestra, and will be national and American in the fullest sense, a broadly touring orchestra of native musicians. The committee of citizens who have authorized the forming of the orchestra, and whose names will be announced shortly, have already designated Howard Barlow as the conductor of the new organization. The first rehearsal took place in the presence of the committee at Rumford Hall on Friday morning, March 9.

"Mr. Barlow, authorized by the committee, has recruited an orchestra of fifty musicians, individually of the highest order, all American born and representing a large number of states. Funds have been provided for the first concert, on April 9, in the Town Hall, and for a sufficient number of rehearsals to prepare adequately for the first concert. Plans are under way for a brief touring season to launch the enterprise this spring, and it is planned to have an extensive national tour next fall. The whole enterprise will be initiated in a practical, American way, to give the greatest possible number of people all over the country the opportunity of hearing the best symphony music. On every program will appear at least one composition by an American-born composer. Mr. Barlow will consider all new manuscripts submitted by native composers.

"The American National Orchestra owes its origin to a group of people prominent in the artistic and social worlds, who seek to culminate the effort of many years to establish a true national orchestra, similar to European organizations of the same type, as the best method of promoting the best interests of American musicians, of giving proper hearing to American compositions and of providing an outlet and an opportunity to develop the genius of American music.

"The manner of going at this proposition—that is, the formation of an all-American-born orchestra—was deemed necessary to overcome certain disadvantages which face American musicians of the highest order as candidates for membership in symphony orchestras. The committee points out that the national orchestras of other countries provide a means of expression for the native artists of those countries. Such a means it is proposed to provide for native American musicians in the American National Orchestra. This orchestra is pledged to the belief that the path to great international art is through great national art. It is emphasized that the project is conceived in no chauvinistic spirit, in no attempt to make any artificial limitations to art, but to give Americans the same opportunity afforded Europeans to achieve highest expression in music.

"The committee wishes it most particularly understood that this new orchestral organization does not represent an endeavor to add another to the list of New York orchestras, but that it is a national institution for all America. The players who constitute the present personnel represent many states. The great majority of the concerts will be given outside New York, so as to give the people all over the United States an opportunity to hear their own national orchestra."

### Boston Orchestra Not Quitting New York

William Brennan, manager of the Boston Symphony Orchestra, has denied emphatically the rumor that the Boston organization contemplated abandoning its series of New York concerts next season.

## LONDON SPEAKS WELL OF THE ENGLISH SINGERS

Notable Organization of a Capella Singers Is Planning to Invade America—The Cherniavskys Delight—London Choral Society Active—Violinists of the Fair Sex—Six Cello Recitals—Rosenthal Stops the Show—Other Concerts

London, February 26.—Much interest was shown in the reappearance of the three Cherniavsky brothers after several years of travel in practically all parts of the musical world. As boys they had played in London, and given promise of great achievement. As mature artists of very wide experience they returned to the scenes of their youthful triumphs and found the London friends as enthusiastic as ever and pleased to find that they had not grown stale with too much concert work.

The Cherniavsky Trio play with the enthusiasm of young men and the style and perfect finish of artists. They seem to enjoy the works they are playing and to communicate their enjoyment to their hearers. Wigmore Hall, consequently, which was very well filled at their first recital at the end of January, was crowded to the doors at the second recital, in the middle of February, and I have no doubt but that the next two concerts will be as well attended. They not only play together with that remarkable unity of purpose which continual practice alone gives, but each artist individually is a master of his instrument and equally successful in solo works.

The Cherniavsky brothers, Leo the violinist, Jan the pianist, Mischel the cellist, are coequal as artists for all practical purposes before the public, but I think that the cellist is especially fortunate in possessing one of the finest instruments I ever heard. Mischel Cherniavsky believes it to be a Joseph Guarnerius, in spite of the fact that he picked it up in faraway Australia, which is not generally looked upon as a storehouse of old Italian art. But truth is often stranger than fiction in the history of music.

## THE ENGLISH SINGERS.

Unaccompanied vocal music is not as popular as it ought to be, and as it would be if singers could be found who could sing absolutely in tune without instrumental support.

When an organization like the English Singers announce a concert in London, however, the hall is usually filled to overflowing. The six singers—three female and three male—have learned how to blend their voices, to keep in tune, to pronounce their words, to get unity in expression. They sit around a table and use their notes, avoiding all appearance of studied effects for the concert platform. Not long ago they were highly praised by the critics in Germany, and I will not be surprised if the music critics in America are in accord with their German and English brethren of the press when the English Singers cross the Atlantic, as Manager Peter Taylor now proposes. English music is especially rich in glees and madrigals. The English Singers' programs consequently are quite different from the usual lists of great German composers who dominate instrumental programs. Moreover, unaccompanied vocal music does not grow old and unfashionable nearly as rapidly as the music for instruments. The trouble is to find singers who can free themselves of the instrumental influence and get properly into the part-song spirit.

## THE GRESHAM SINGERS.

The Gresham Singers are four men—H. Clarke, alto; C. Flinn, tenor; G. Johnson, baritone; L. Salisbury, bass. As a rule I can hear no music in the voice of a male alto. The falsetto tones are not natural, and therefore do not express human sentiments naturally. But the Gresham Singers are far above the average male quartet, and of no relation whatever to the Old Oaken Bucket type of throaty whoopers. They sing old English part-songs admirably, and infuse into them what seems to me to be the genial spirit of music.

## SEVENTY-FIVE CENTS A MINUTE.

Of late the London Choral Society has been giving concerts without the help of an orchestra. Arthur Fagge, the organizer and conductor, whose enterprise and energy alone are responsible for the creation and continuance of the London Choral Society, estimated that an orchestra cost 75 cents a minute, and he determined to do without an accompaniment, which was more troublesome and costly than all the other expenses of the society put together. He turned to unaccompanied part-songs, therefore, and to compositions which required at best a piano and an organ. He has not only reduced his expenses enormously, but he has also given the public a number of highly varied and exceedingly interesting works, which are very welcome as a relief from the conventional Messiah-Elijah-Gerontius type of choral concert.

The real value of a choral society is the pleasure and musical training the amateurs in the chorus receive. They can get as much satisfaction from part-songs as from oratorios and masses, and the directors are freed from the burden of making both ends meet.

## VIOLINISTS OF THE FAIR SEX.

Violinists have by no means been as plentiful as pianists during the past season. Daisy Kennedy, of course, is a delightful artist, who is now looked upon as one of London's own popular favorites. She plays here very often, and is always well received.

Two young ladies from France have played the violin remarkably well in various London concert halls of late. Yvonne Astruc gave a recital in Wigmore Hall to an exceedingly small audience, but she supplied ample evidence of the highest skill and musical intelligence. Unknown artists never draw an audience. I cannot understand why the managers of this recital did not distribute a few hundred complimentary tickets. Such an artist as Yvonne Astruc should not be expected to play in an empty hall.

Lydie Demirgian was fortunate in playing to an immense audience in Queen's Hall at a Chappell ballad concert. Her subsequent recital in Aeolian Hall was therefore adequately advertised and well attended. This young French woman has everything in her favor. Two or three American and English girls whom I could name might learn much from Lydie Demirgian in the art of coming onto the platform and how to stand and act when they get there. In the actual art of playing the violin Lydie Demirgian is a very serious rival of any woman I have heard for many a long day. She is a pupil, I believe, of Jacques Thibaud, and she would by no means be averse to playing before the Amer-

ican public, which has recognized with so much enthusiasm the art of her fellow countryman.

## SIX CELLO RECITALS.

Maurice Dambois is now in the midst of his series of six cello recitals in Aeolian Hall. He produces a beautiful tone and his execution is excellent, but he does not create much enthusiasm in his hearers. I have heard many a lesser artist carry the audience by storm with fewer merits and smaller exertion. Still there is no doubt but that the fine playing and beautiful style of Maurice Dambois have much influence in raising the standard of cello recitals. The cellist can never have a hall full of amateurs who play the instrument and know most of the music. In this respect the pianist is thrice blessed.

## SIX IN SIX DAYS.

The difficulties of the pianist are mostly of a competitive nature. He, and she, have to match their skill with so many other pianists that the result is about the same as if pianists were as rare as cellists. From among the dozens of keyboard manipulators who have appeared in all the concert halls of London lately I must select a few of the more notable players.

Herbert Fryer, for instance, certainly worked hard for his laurels by giving six Chopin recitals in six consecutive days. The concerts gave a review of practically all that Chopin wrote, in his best style, for a solo pianist. Nevertheless, there was a little too much instruction and too little pleasure in so much endless Chopin, especially as the pianist was not continuously inspired to get the most out of the compositions in hand. His recitals were a notable achievement, however, and put him a notch or two higher up on the list of eminent people.

## MAGNIFICENT BUT HEAVY.

Edwin Fischer, the Swiss pianist who played so magnificently in Aeolian Hall some two seasons ago, reappeared in London last week, and gave two recitals in Steinway Hall. This artist ranks among the giants of the keyboard. Yet I fear that he will win but scanty support from the London public, simply because he is too continuously heavy, grand, emphatic and big. The English public possibly does not take so serious a view of the musical world as Edwin Fischer.

Art is long and time is fleeting,  
And our hearts, though stout and brave,  
Still, like muffled drums, are beating  
Funeral marches to the grave.

So said Longfellow, and so played Edwin Fischer.

This feat of bending the stiff bow was more pleasing to Ulysses than to the company of Penelope's wavers. Edwin Fischer was tremendously in earnest through a Brahms sonata, a Beethoven sonata, Bach's long organ Passacaglia, and Mendelssohn's Serious Variations.

The rest of the first program I did not hear, for I fled to Wigmore Hall to hear the end of a piano recital by Phillipovsky—a pianist with a considerable following among social amateurs, but not cast in the heroic mould of Edwin

## THE CRITIC MUST BE AN ARTIST; HIS ERRORS

## MORE USEFUL THAN MODISH CONFORMISM

[These remarks by Redfern Mason in the San Francisco Examiner have been relayed to us by Alexander Stewart and Kenneth S. Clark, of the Community Service, and will repay reading.—The Editor.]

"A critic is a man who finds fault with other people's work because he can't do anything worth while himself."

The remark embodies a popular superstition; moreover, it sounds plausible, especially in the ears of those who do not do their own thinking.

Let me examine the indictment. It consists of two counts, to each of which I enter a negative answer. In the first place, the best criticism is not fault-finding at all; on the contrary, it is discriminating praise. In the second place, much of the world's great literature is criticism. The poets and philosophers have all been critics incidentally, from Virgil to D'Annunzio, from Shakespeare to Browning, from Lessing to Nietzsche, from Emerson to Whitman.

The fundamental error of the dictum that the critic is a fault-finder, an iconoclast, is the tacit assumption that a critic ought to be infallible. People think that because a critic is often wrong therefore he ought not to judge at all.

We don't expect infallibility of the judges of the Supreme Court of the United States; we deny it to Aristotle and Kant; men are questioning the validity of the axioms of Euclid; even the Pope of Rome only claims infallibility when he speaks ex cathedra on points of faith and morals.

So, far from the critic's liability to err being a blot on his usefulness, it is often a virtue. We can only speak of things as we see and hear them, and what the public has a right to expect of the writer on art is not pontifical doctrine, to be accepted without question, but a faithful exposition of his reaction to a work of art.

If critics often err, they only do what the great composers have done time out of mind when they sat in judgment on the works of others.

Let me recall a few of the classic judgments of the great masters on one another. The examples are so many one hardly knows where to begin. Take Schumann, for instance, for he practiced the critic's calling as did Berlioz and Debussy. According to Schumann, Wagner could not write three bars of music correctly. Tchaikowsky could hardly keep awake during the performance of Beethoven's greatest quartets, and the music of Brahms he hated. The great pedagogue Albrechtsberger said that Beethoven was too lawless ever to do any good. Looking over his earlier works, Beethoven declared that when he wrote the Diabelli variations and the Septet he was an ass.

Camille Saint-Saëns had the right idea. He recognized that the critical viewpoint changes with the lapse of the years. When he first heard the Schumann quintet he hated it with the fervor of a classic neophyte; later on he swung into warm enthusiasm; his final attitude was one of the devotee who could see blemishes in his god.

Anatole France put the matter well. "Criticism," he said,

Fischer. Phillipowsky will please a greater public with his moderate fare than Fischer will surfeit with his prodigal feast of over-substantial food. Yet surely no pianist can make more of Beethoven's Appassionata than Fischer made. I never expect or hope to hear a more magnificent performance.

## ROSENTHAL STOPS THE SHOW.

Moriz Rosenthal did several things many people did not expect him to do when he played Liszt's E flat Concerto with the London Symphony Orchestra in Queen's Hall last week. He neither smashed the piano nor obliterated the orchestra, but from beginning to end played with the greatest imaginable elegance of style, rhythmical vitality and clarity of passage work. As there was no hope of the concert continuing unless the pianist played again, the conductor finally nodded to the magician to allay the tempest. Then Rosenthal hushed the immense audience into silence with one of the tenderest, most heartfelt and delicate interpretations of the Chopin-Liszt G flat Chant Polonais it has ever been my privilege to hear. The roaring audience which greeted Rosenthal, after the Liszt Concerto, was now so hushed that no one cared to break the silence at the end of the solo number, and the artist had almost left the platform before a little formal applause began.

At an informal gathering at the residence of the composer and critic, Herbert Hughes, during this short visit to London, Rosenthal spent the better part of the evening playing Chopin mazurkas and nocturnes with a poetry and a delicate charm which never once revealed the thundering brilliancy of his famous technical skill. Strangely enough, he never or seldom plays these little pieces in public. But those critics who judge Rosenthal only by his rhapsodies and Don Juan fantasies might as well judge Shakespeare by his Twelfth Night and ignore the sonnets, tragedies and historical dramas.

CLARENCE LUCAS.

## Verbrugghen in Chamber Music Concerts

Henri Verbrugghen, conductor of the Minneapolis Symphony Orchestra, is to participate next autumn in a series of Chamber Music Concerts which promise in certain respects to be eventful.

For the past twenty-two years the Verbrugghen Quartet has appeared continuously in Europe and Australia. Its artistic position has been declared by authoritative critics to be pre-eminent. Because of this, the series of six concerts arranged for New York next October should exert a genuine appeal.

The programs will be memorable because few others within recollection have offered such musical content or breadth-of-character—even for musical New York. They are to consist of the set of six quartets dedicated to Haydn by Mozart, the set of three quartets dedicated to Count Rasoumoffski by Beethoven, the five posthumous quartets of Beethoven, and the three quartets by Brahms.

## Gigli for Philharmonic and Rubinstein Club

Beniamino Gigli will be heard at the final concert of the Philharmonic Society to be given at the Waldorf-Astoria Hotel on Thursday morning, April 19. He will be assisted on this occasion by Rudolph Bochco, Polish violinist.

Mr. Gigli will also give a song recital under the auspices of the Rubinstein Club, after the White and Gold Breakfast, in the Ballroom of the Waldorf-Astoria, on May 12.

"Is the history of the soul's adventures among masterpieces?" Now no two people are constituted alike. We listen through the transforming atmosphere of our personality. All that the public has a right to expect of a critic is an intelligent setting forth of what he feels.

Music is not mathematics, though it is based on mathematical formula. The soul enters into it; as Beethoven said, in words we should never forget, "From the heart it comes; to the heart it must go."

But the critic must be a scholar; he must have heard much and be acquainted with a wide range of music, must be a lover of literature, painting, sculpture and architecture. For music emulates every form of beauty, from the impersonal loveliness of nature to the image of the individual soul. Because Bach was a Pietist, his music has pietistic recollection; it is pantheistic in Beethoven, alternately Buddhistic and pagan in Wagner, decadent in Debussy, transcendental folk-song in Percy Grainger, academically naturalistic in Edward MacDowell, and so on ad infinitum.

Yet art has its laws. Unfortunately music has never yet found a Ferdinand Brunetiere to give expression to them. The discredited theorist, Edward Hanslick, affirmed that great music was absolute. But nowadays we recognize that, as Richard Strauss puts it, "If music is good, it means something; if it means something, it is program music."

In discussing music of our own time the critic is bewildered. For the creative genius is a pioneer, and the pioneer is only understood when he has blazed the trail and others have trodden it and found it well chosen. For that reason, to be just, the critic must know what the composer is trying to do.

Criticism is a laying bare of the critic's soul. His very errors are valuable. The useless critic is the conformist—the man who asks himself what is the proper thing to say and adopts the view as his own.

But something else is required of the critic as well as knowledge and sensibility. He must be an artist. By the use of words he must be able to evoke in others a mood akin to his own. If there is beauty in his soul, if he is a master of the art of verbal evocation, he can thrill his reader with an emotion as exquisite as that of the music of which he writes.

D'Annunzio's description of Tristan in *Il Trionfo della Morte* is inspired criticism. Edward Kean's acting lives forever in the pages of Leigh Hunt. In the marmoreal phrases of Milton's sonnets we seem to hear the voice of the dead and gone cantatrice Leonora Baroni. Shakespeare is full of the finest musical criticism; so is Browning.

Criticism is the communion of art-lovers. It is the mystery in art that makes it so wonderful. Mathematical demonstration is neither possible nor desirable.

And, inasmuch as everyone is a critic, though he or she may never write a line, it is important to remember that honest error is frequently a path to truth; but modish lies and pretense only tend to entangle one inextricably in the wood of error.

## OH, THAT RIENZI O-VER-TURE!

By Stuart Murray

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WHY anyone but a flutist should find artistic aid and comfort in the wine of Albini's table d'hôte, it is hard to say. Yet Dambowski did not seem to mind it. It appears that the puckery beverage even had something to do with his frequenting the dingy little eating house. The first time he came there, McLean says, the waiter dropped a cube of ice into his glass—the Albini clientele took ice in its wine. Fuming, Dambowski immediately fished it out and dashed it to the floor with a flourish and a furious: "Barbarian!" And thereafter the wily Albini, with a sympathetic comprehension of the delights of dramatic gesture, ordered in ice once a fortnight or so, that his patron might enjoy the innocent pleasure of a repetition.

Anyway, there he was, as usual on the evenings he was to conduct the symphony. There also was McLean, thanks to the Post, which, with the good old notion of keeping the good jobs in the family, had promoted him from the sporting page to the musical column overnight. And there, thanks to McLean, was I.

Dambowski, discussing a sonata movement with waving hands and eloquent fingers, or chuckling over his mishaps in three continents, fortunately diverted too fastidious attention from Signor Albini's minuscule portions. His accent can no more be set down in cold type than can the vers-libristes' rhythms (so they say). He was the son of a Russian professor and a German Jewess, was brought up here and there, had traveled everywhere with precarious musical troupes, and spoke half the tongues of Europe with painstaking distinctness of mispronunciation. A recent arrival on our shores, he had wisely chosen McLean as a guide to the intricacies of United States idiom.

There was to be a Wagner anniversary program that evening, I gathered; something in the way of a review of the master's work. As a sample of his earlier manner, and a number which would not keep late-comers chatting too long without the doors, the Rienzi overture had been chosen to lead off with.

"Orchestrated like for a boom-boom military band," grumbled Dambowski. "And all my good violins sitting der vit scarcely not'g to do but sometime a little . . . vat you call? . . ." And he twiddled his fingers suggestively.

"Squiddle," prompted McLean.

"Ah, yes! skeedle," cried the musician enthusiastically, as though it were precisely the word for which he had been ransacking his memory. "Skeedle, vat a fine good vord. Vell, dat's about all my good violins have to do every leetle sometimes in dat Rienzi overture. But den, der is also my fine trumpets, real vons. No . . . vat you call? . . . no fake—anoder good vord—vit cornets. No, sir, real exactly trumpets vat blow vile dose drums tum-tum-tum all de vile. De peoples will like it dose drums and dose trumpets."

Our orchestra was not a large one. In cold truth, its first reason for being was that our hated rivals down-state had a band. However, the brass choir was really something to be proud of. Neglected in favor of the strings in many a larger organization, the horns had a friend in Dambowski, and he had chosen the Rienzi overture to show off his fine real exactly trumpets in the stirring final measures where they are accompanied by the steady pounding of the drums.

McLean and his colleagues had liberally advertised this number in their daily puffs, knowing it to be the sort of thing to round up society mezzo-brows, whether they knew a trumpeter from a trombone or not. Perhaps they and Dambowski laughed in their sleeves, but it was all in the good cause of selling the orchestra to the gold-lined population.

"And de peoples vill say 'Ah! Ah!'" chuckled Dambowski, his keen grey eyes twinkling. "You have tol' dem, is it not, dat a German critic vonce writes fee-e-fty-nine pages, oh-so-deep, upon dat first opening note alone of the horn? Tell dem also—Hallo-o! our friend Schaeffer who comes . . ."

For a moment the concertmeister paused in the doorway. His round, pink little face, naturally cut to fit a Stein, was drawn mournfully in the corners. Then approaching with measured solemn tread, he threw back his cape, extended his hands palms upward, and exclaimed in a hollow voice:

"The drummer!"

One pair of ears—and one pair of eyes—were all too few to grasp the ensuing conversation in its entirety. But as the torrent of polyglot palaver flowed around about and the hands waved madly overhead, I managed to catch the idea. It was what Dambowski, proud of his colloquial command, called "anoder jinxes."

Twenty-odd fiddlers in his orchestra, four or five cellos, basses, a couple of what not—and one drummer—and he was sick—and of all the pieces that ever were, the Rienzi overture was as nothing without the drums.

It was a tense moment. Signor Albini, watching anxiously from the kitchen door, was on the point of sending in a chunk of ice to be smashed.

"Can't someone else bat—I mean drum—for him?" suggested McLean. "Get another."

"Anoder? Vere?"

"Oh, there are plenty of drummers around this town. I know one up the street in the Merry Gardens Café."

"Can he drum?" demanded Dambowski.

"Can he?" replied the cheerful reporter. "I say he can!"

The drummer's part of the score was sent for, and we hastened off to the Merry Gardens.

If the Rienzi overture minus the tympani is as the very hole in the zero, as Dambowski said, what then is the orchestra of a foxtrot eating palace without its drums and traps at eight-thirty o'clock of an evening?

Only McLean's wheeling tongue could have persuaded the proprietor of the Merry Gardens that his drummer helping out the Symphony could be turned into a tremendous piece of publicity; that his patrons' feet would not chill at this hint of highbrowism; and that the rest of his players could fill the interval with Hearts and Flowers stuff.

Next to the dining-room to find the drummer himself. Dambowski, poor benighted foreigner, had never seen one of our ragtime restaurants before. As it happened, the orchestra was rendering a semi-classical bit to give the diners an opportunity of snatching a bite. If Dambowski noticed the open space, probably he never imagined desecrating the "blessed hour of our dinners" with interlarded gyrations. Jazz was beyond his limited horizons as yet. So he listened to the little orchestra's Intermezzo with professional interest, murmuring "Ain't dot nice!" and all unwitting of what came before and after suchlike intervals of peace.

Duggan was the drummer's name. Mr. Duggan stood high in the ranks of his profession. With the true modesty of one who has really arrived, he required considerable pushing to admit himself one of the classiest little stick ratters that ever came over the pike.

Mr. Duggan greeted Dambowski with easy affability, on a footing of equality, and graciously remarked that he heard the Symphony was putting over some hot stuff this year.

Dambowski passed a compliment on the musical culture (unappreciated by the great public) which is required of a really fine drummer. He also expressed a desire to discuss with Mr. Duggan the music of Mr. Duggan's native land, of which he regretted his almost entire ignorance.

Mr. Duggan wondered if the old guy was tryin' to kid somebody; but, puzzled, held his peace, shy for once of his own powers of divination. All his confidence returned at once, however, when Dambowski produced the overture music.

With every precaution lest artistic sensibilities be ruffled, the director worked around to the delicate question of whether Mr. Duggan felt his talents to be quite equal to the emergency. After all, the drummer's part, while important, was not of extreme difficulty. First a touch or two and a long roll on the kettledrum, and the instrument did not have to be tuned during the playing of the number. Of course, Mr. Duggan was familiar with the kettledrums?

Sure, Mr. Duggan had beat one of them things when he was with the Center City Royal White Hussars Band. And he'd played a lot of that overture stuff, too.

The rest of the score called only for a series of steady tum-tum-tum-tum in marked march time, accompanying the trumpets. . . . Really it was scarcely necessary to ask if Mr. Duggan anticipated any difficulty with the music. They might arrange to run it over with a piano first. . . .

Mr. Duggan declined the piano with a trace of impatience. And as for reading the music—he threw a disdainful glance over the curiously written drummer's part—why, blank it! Mr. Duggan told a waitin' world he'd played harder stuff than that without no music!

This really seemed to leave nothing further to be said. If Dambowski felt qualms, he concealed them—funny peoples anyway, dese Americans—and let his confidence rest in McLean's "pinch hitter." But there did seem to be just the least trace of bewilderment in his eye at the opening smash of the next selection (entitled That Hoolygooly Bambaloony Dance, O Kid! or words to that effect) which ushered us out of the door.

"I only hope," he murmured earnestly, "I only hope he give me dis evening some of dose—vot you call—hot stuffs!"

A little theory of my own, rather than special interest in Mr. Duggan, took me to the concert that evening. I know really nothing of music, but find simple diversion on such occasions in trying to distinguish the illuminati, or, as McLean styles them, the genuine Wagnerhounds, from the hoi polloi. And in the Rienzi Overture, I rather flattered myself I had discovered a test which should rank not far below the famous reagent which Mr. Sherlock Holmes had just come upon when the admiring doctor first met him.

The notion was that the hoi polloi would be on the qui vive for that opening note on the horn (as advertised) and would cast knowing glances at each other when it was blown.

Even so. The gentleman with the clean-shaven neck and his wife, just ahead, exchanged sly sidelong looks which said plainly enough that they felt themselves to be absorbing High Art in quantity. Others gave equally satisfactory results; and the overture was nearly half over before a long crescendo roll from the kettledrum recalled our new artist.

Then it seemed best to turn attention to the highbrow element for tips as to Mr. Duggan's technic.

The highbrow element, while retaining a fiercely polite calm when one treads on their toes and tramples their best hats, let themselves go to the extent of pursed lips and a raised eyebrow (raise a couple if quite sure of one's hand), when the music is not to their fancy).

As a first indicator, I picked a tense young thing, program in hand, three rows forward. She was obviously there in the grim determination of becoming cultured at any cost.

## MUCK AGAIN REPLACES MENGELEBERG IN AMSTERDAM

Twenty-fifth Annual Performance of St. Matthew Passion Earns Ovation and a Fine Painting for Dutch Conductor—Other News

Amsterdam, February 15.—Before Mengelberg's departure for America there was much speculation as to who would replace him as conductor of the Concertgebouw. Much to the delight of Amsterdam, Dr. Karl Muck again consented to fill the vacancy. Until Muck's arrival, Max Fiedler conducted the orchestra with his customary temperament and rhythmic energy. Fiedler's enthusiasm for Brahms is well known and a performance of the fourth symphony at one of the concerts was extraordinary. Dr. Muck, who upon his first appearance was enthusiastically welcomed, began his series with a beautiful Beethoven program.

Shortly following this concert, he conducted a performance of Tristan and Isolde at the Amsterdam Theater, which must be mentioned here, since it stood out as one of the most artistic events of the season so far. Dr. Muck's talent and routine experience in Wagnerian music and

The old gentleman on my left would do to check up on. He was unaccompanied, so probably present of his own free will.

So far so good.

With the first drumbeat, the young thing remained soulfully intent, and the older unfortunate abated nothing of his expression of profound melancholy proper to such occasions.

The horns died down again and gave way to a sweet adagio passage for the strings, and Mr. Duggan reated. Then, as the trumpets came back, louder and more joyous, and broke into their march, he picked up his sticks again. I could see his head nod slightly with the beat as he sat with eyes cast upward like Saint Cecilia at the organ searching inspiration in the skies. Somehow there even seemed to be a shade of the saint's gentle sadness hanging about his brows.

Trr-um trr-um, trr-um, trr-um.

It was a fine swinging march, and the gentleman with the nude cervical vertebrae let himself sway with it a bit.

Again the trumpets blared, and Mr. Duggan returned to the charge:

Trr-um, trr-um, boompety-boom, BOOM!

As I said, I know nothing of music. But I have stood considerable ragtime in my day. There was surely a certain I-know-not-what about those drums; a vague hint, a distant suggestion of that which makes the ragtime rag.

Could it be, I wondered, that Wagner is the father of today's syncopation? Come to think of it, McLean says that the fans credit him with an assist on nearly everything else in modern music.

Another and more distinct touch of the jerky rhythm from the drums, and I glanced at my indicators. Feverishly the young thing was fluttering the leaves of her rule book. Someone was evidently offside. As for the old fellow, I thought a certain hopeful interest flashed into his face for an instant before he recovered the unsullied calm of his ennui. But as an indicator he was out of commission long since, so I found later—only a critic, and sulky at that because a fussy editor thought it looked well for him to drop in when his review of the evening was already in type.

Mr. Duggan bent to his task. A murmur swept the house. A hysterical, quickly smothered giggle from the first box, and a stout woman there collapsed behind her fan.

The fiddlers, their squiddling o'er, stared open-mouthed at Damboski, whose madly waving arms demanded more and even more fortissimo from the brasses.

But they could not drown out Mr. Duggan. Jiggling up and down in his seat, the little drummer plied the busy sticks masterfully, oblivious to all but his art. Now the trace of sadness in his features explained itself. Doubtless the poor fellow was thinking what he could do if he only had his tom-tom.

With that fine flourish of tympani at which the Merry Garden cavalier was used reluctantly to remove his encircling arm from the fair and desert Terpsichore for Bacchus—it was in those days—the overture came to its close.

In the dead silence which followed the final crash, Dambowski turned slowly toward the drummer, pointed a trembling baton at him, and in a shaking voice uttered the one word:

"GO!"

A bland smile spread itself over Mr. Duggan's expressive countenance. He was not unaccustomed to special attention, and sometimes unbent to the extent of exchanging lightsome banter with patrons at nearby tables.

"Goin' some, eh?" he countered easily. With a graceful motion of his hand he tossed his sticks high in the air, snatched them deftly as they fell, and turning to his instruments again, encored with a slight exhibition of technic.

Fixing a haggard Teuton eye upon him, a bass fiddler whispered: "If you vass me it should out go."

"Beat it while the beatin's good," translated a better educated neighbor.

And so, rather pained, rather puzzled, but preserving the dignity befitting his position in the world of music, Mr. Duggan shook the dust of the Symphony from his shoes for ever.

I am glad to be able to report that he nursed no resentment. Pity, rather, flushed his artistic soul. For Mr. Duggan had seen men and cities, and was philosopher with a large charity for his fellows here below.

"It ain't his fault," he declared generously, speaking of Dambowski the next day. "He can't help it. I suppose he ain't never really had an opportunity of hearin' any real live drummin' before. He just can't appreciate it, that's all. But if I do say it myself, I had the house with me. Say! did you notice that heavy dame in the first box? She had her face hid, but her shoulders sure was a shimmeyin'!"

## TWENTY-FIFTH ANNUAL PERFORMANCE OF BACH'S PASSION MUSIC

Before leaving for America, Mr. Mengelberg gave us several beautiful concerts, the culminating point in these being the St. Matthew Passion of Bach. For the last twenty-five years this masterpiece has been presented to the Amsterdam public at Easter-tide, but this year it was given earlier because of Mengelberg's departure. This performance

(Continued on page 10)

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## FIDELIO GIVEN IN NEW YORK FOR THE FIRST TIME IN SEVEN YEARS

German Opera Company Revives Beethoven Work Before a Large and Interested Audience—Other Favorite Offerings Repeated with Success

**SIEGFRIED, MARCH 13.**

On Tuesday evening, Siegfried was repeated by the German singers at the Lexington Opera House, the cast being the same as previously. Siegfried was given a memorable characterization by Adolph Lussmann, and Edward Steier as Mime again wrote his name in glowing letters. Plaschke, as the Wanderer, was most convincing, and Otilie Metzger was as ever admirable as Erda. Hollischer was a splendid Brünnhilde, and others contributing good support were Lester Heger as Alberich, Erlik Schubert as Fafner, and Editha Fleischer as the Bird. Moerike conducted.

**GÖTERDÄMMERUNG, MARCH 14.**

The Brünnhilde of Elsa Alsen was a truly impressive performance, her portrayal of the dignity, tenderness, passion, and nobility of the great Amazon being one of the finest ever heard here. Vocally, too, the Alsen version appealed tremendously, what with her fresh, full voice and her keenly intelligent use of it, both for singing and musical purposes. She scored a cyclonic hit with her hearers. Jacques Urlus gave his familiar and thoroughly artistic and convincing Siegfried. Mme. Metzger was an authoritative Erda. The Hagen, as done by Kipnis, registered all his sinister import. Zador was the Alberich. Moerike conducted excellently.

**TANNHÄUSER, MARCH 15.**

On Thursday evening, Tannhäuser was repeated with a cast made up for the principals of Adolph Lussmann as Tannhäuser, Friedrich Schorr as Wolfram von Eschenbach, Meta Seinemeyer as Elizabeth, Erna Ohlsen as Venus, and Lottie Baldamus as the Shepherd. A principal feature of the evening was the first appearance with the company of Ernest Knoch as conductor. Knoch is no stranger here, for he was with the Century Opera and has since conducted with the San Carlo. He is one of the acknowledged masters of Wagner today, and he put a vim and vigor into the performance which is often missed, the besetting fault of most of the German Wagner conductors being their inclination to drag all the tempos. Mr. Knoch's work was thoroughly appreciated by the audience, which gave him special applause all for himself.

**DIE WALKÜRE, MARCH 16.**

Leo Blech was saluted with a fanfare when he appeared

**Verdi Club Opera and Ball**

The tasteful cover design on the title-page of the sixteen-page program of the Verdi Club, with its colored illustrations of Verdi and his operatic heroes, the poet Shelley, the muses, etc. (from a sketch of President Florence Foster



FLORENCE FOSTER JENKINS

Jenkins, by Annabel Krebs Culverwell), augured an interesting evening at the Waldorf-Astoria grand ballroom, New York, March 15.

The long program began promptly, and was over by 10:45 P.M., for which the founder and president, and her chief aid, Mrs. John S. Watson, chairman, are to be thanked. Acts IV and V from Otello (Verdi) were presented in full operatic style, with orchestra under conductor Avitabile (he knows his business thoroughly) and stage manager Trier. Carlo Milhau (French opera tenor from New Orleans) looked and sang the part of the jealous Moor splendidly; the closing big duet in the first act, with his big high A's, brought rousing applause. Domenico Lombardi has a fine baritone voice, singing Iago most effectively. Emilia was sung by experienced Claire Spencer, who deserves credit for being managing director. Others in the very capable

for his final session at the Wagnerian Festival, and he again gave ample evidence of his fine art with the baton. He ranks with the best German conductors heard here, like Mottl and Muck. New York should have the privilege of hearing him again soon.

Jacques Urlus did his usual Siegmund, an excellent impersonation. Mme. von der Osten was the Sieglinde, Mme. Lorenz-Hoellischer the Brünnhilde, Mme. Metzger, the Fricka, Plaschke the Wotan and Lehmann the Hunding. A large audience applauded rapturously.

**FIDELIO, MARCH 17 (MATINEE).**

For the first time in New York since 1916, Beethoven's rather unpopular Fidelio was heard. It was the offering of the German singers at the Saturday matinee of March 17 and was listened to by a large and apparently interested audience. It cannot be said that the work was well sung or acted as a whole, but there were several artists whose singing and acting was most commendable and, therefore, stood out prominently. These were Elsa Alsen as Leonora, Friedrich Schorr as Pizzaro, and Alexander Kipnis as Rocco.

Mme. Alsen was an imposing looking Leonora, whose voice was heard to advantage. She sang and acted her part with distinction, winning instant favor. Mr. Schorr certainly was not heard in the best light, but he did all he could with the role, and that is all that could be expected. His work in other roles has been such that, upon this occasion, it seemed to suffer. Mr. Kipnis lent his fine voice to his part of the music in a manner that added much to the strength of the performance. Others in the cast were Editha Fleischer as Marcellina, Harry Steier as Jacquino, and Robert Hutt as Florestan. Moerike conducted.

**LOHENGREN, MARCH 17.**

The German Opera Company repeated Lohengrin on Saturday night, before a very large audience. Heinrich Knote in the title part, Marcella Roeseler as Elsa, Ernst Lehmann as Henry, Theodore Lattermann as Frederick, Otilie Metzger as Ortrud and Benno Ziegler as the King's Herald made up the excellent cast. Ernest Knoch conducted and well deserved a big share of the success of the evening. Knote was exceptionally good as Elsa's defender, and both Roeseler and Metzger pleased the audience immensely.

cast were Marie Edelle, a youthful Desdemona with sweet voice of high range; Amadeo Baldi, Philip Culcasi, C. Sorgi, and V. Moscato. They knew the difficult music thoroughly, and a smooth performance resulted.

Part II consisted of living pictures, beginning with The Mummers of Old, directed by Mrs. Watson; The Uninvited Guest, Anna Carter, assisted by Bruce Adams (she was afterward specially introduced as the well-known original of many front-page magazine pictures); A Night in Spain, with much Carmen music; dance, The Tango of Death, by Anna Palmer and Paul Mercuro; a dance en masque, by Priscilla Delano Watari; and closing with the feature of the evening, a tableau showing Florence Foster Jenkins as the Snow Queen, radiantly handsome in white, with her partner, Joseph Mitchell as Snow King. A Snow Bird dance by Constance Nies (to Tchaikowsky's November music) was well done, and all the tableaux vivants brought big applause. Following the president's appearance as Snow Queen, Bruce Adams made a brief speech to her, telling of the love all bore her, of their devotion to the Verdi Club and its fine president, etc. Responding, Mrs. Jenkins thanked the various chairmen for making the past year, and this operatic presentation and tableaux, the best in the history of the club; thanked conductor Avitabile, the costumer, stage manager, etc., and alluded to the splendid support she always had from her officers and members. Then Mr. Adams (author of two poems in her praise, printed in the program) presented her with a handsome velvet box, which was later found to contain a beautiful platinum wrist-watch, set with at least fifty diamonds, the gift of the members. Blushing becomingly, President Jenkins accepted with modesty, and following the curtain, Orlando and his orchestra furnished music for the ball, which lasted until 4 a. m. Boxholders included many prominent naval and military officials, patrons who filled them all, and there were printed photographs of such leading officials of Verdi as Mrs. Oscar Gumberer, Mrs. Arthur H. Bridge, Mrs. Charles Dorrance Foster (mother of the president), Mrs. John S. Watson, and of course President Jenkins, the latter also being reproduced with this notice.

**Erie to Hear Gray-Lhevinne Next Season**

Mrs. Eva McCoy has had a most successful concert series at Erie, Pa., with Farrar, Rachmaninoff, Gravereau, Salvi, Hempel with Coenraad Bos at the piano, and ending with Kreisler.

Mrs. McCoy has just secured a date for a recital on December 10 next, by that popular violinist, Estelle Gray-Lhevinne, who has been making a unique record for capacity audiences this winter. This will be the first Erie concert by Gray-Lhevinne.

**Levitcki to Play in Des Moines**

Mischa Levitzki has been engaged for the George F. Ogden series of concerts in Des Moines (Ia.) next season.

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*"Though a contralto, her voice has a great range and its clearness of high notes was particularly noticeable. In her lower tones there was a rich resonance, and her voice and charming personality won the admiration of all."*—Hanford, Cal., Sentinel, Nov. 15, 1922.

*"Her voice is glorious, illuminated with an inner spiritual light that gave to her presentation of the immortal 'Agnus Dei,' a character that not alone pleased the ear, but excited the emotions."*—Portland Journal, Dec. 21, 1922.

*"But it is her voice that is well worth all the praise she earns. It has the full, luscious quality of the genuine contralto, and is of tremendous power and wide in range."*—San Diego Tribune, Nov. 22, 1922.

*"Mme. D'Alvarez has a voice of wonderful richness and sonority, with a wide range and a volume whose limits have yet to be suggested."*—Washington Post, Jan. 6, 1923.

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## FRANKFORT HEARS KRENEK'S FIRST SYMPHONY AND BRUCKNER'S NINTH

### Hindemith Compositions Well Received—Four Americans Heard

Frankfort, February 21.—Hermann Scherchen has returned from his success in Rome to his regular post as conductor of the Museum Concerts. His first program contained a novelty, namely, the first symphony by Ernst Krenek, the rising young pupil of Franz Schrecker. While the work is at times harsh, it nevertheless is one of much solidity, showing unusual strength in rhythmic and dynamic force. Scherchen's sympathy for composers of modern tendencies being well known, it is needless to say that the work was interpreted con amore and in a masterly manner. Bruckner's ninth symphony he did with superlative regard for clarity of construction but perhaps without the fascinating charm especially inherent to the third movement.

#### AMERICANS PROMINENT IN FRANKFORT CONCERTS.

Among the solo concerts, Harriet van Emden's singing deserves special mention. Her voice, while not large, is one of noble timbre, infinite charm and excellent schooling. Her choice of songs leaned mostly toward the soft sweet lyric sort and the program would undoubtedly have been enhanced by more contrast in this respect.

Josef Fuchs, of New York, impressed me as a manly talent of much promise. His performance of the Brahms concerto ranked far above the average.

Of quite a different type is the pianist-futurist, George Antheil, who seems more fitted for the cabaret. He possesses an unexampled virtuosity for modern piano music but his compositions are nothing more than an electric reproduction of all the most modern form of composition—fireworks that explode, without leaving an impression. That he is capable of ridiculing a number of the most important composers and of ironically imitating them so that, for instance, pieces like the one "after A. Casella" and others, appear almost better than the original, is a proof of much wit, skill and mimicry, but not of creative power.

Finally George Copeland, formerly of Boston, but now a resident in Frankfort, was heard in a charity concert. He was much applauded for his playing, which was at times good, especially in some Spanish dances, but in general, however, rather insipid.

A word is also deserved by the little dancer, Niddy Impeckoven, who has recently written her memoirs. With becoming modesty and childish awkwardness she tells of her development from the "Wunderkind" to the earnest artist.

Such works are not as a rule worth reading but this little volume gives the lovers of her simple, humorous art much that is valuable and stimulating. **HERMANN LISZMANN.**

### AMSTERDAM

(Continued from Page 7).

Performance unfortunately aroused much opposition, many people feeling that, since Bach wrote it for the holy Easter time, it was a breach of respect toward tradition as well as toward the wishes of the composer himself to give it at any but the usual time. However, this can be easily forgiven, because of the inestimable perfection of execution Mr. Mengelberg has attained in his rendering of the work, the result of an annual repetition of it for the last quarter of a century.

The material which Mengelberg has at his disposal here is unique. The choir of the Toonkunst Society can hardly be surpassed and voices are chosen with the greatest care, musicians of highest rank being in charge of their training for interpretation and ensemble work. The voices for the boys' choir are selected from all the schools of Amsterdam. The enthusiasm of every member of orchestra and choirs for the Passion Music amounts to a cult. Added to this is the fact that Mr. Mengelberg has tried every year to make the rendition more perfect than the preceding. Keeping these things in mind one can perhaps form some idea of what a performance of Bach's work in the Concertgebouw is like. At this, the twenty-fifth annual performance, Mr. Mengelberg was particularly feted and the Toonkunst Society presented him with a very beautiful painting by the celebrated Dutch artist, Konyenburg, the subject, the Descent from the Cross, being most appropriate to the occasion it commemorated.

#### CHAMBER MUSIC NOVELTIES.

Among chamber music recitals, the Rosé Quartet of Vienna attracted the largest audience and had the greatest success by reason of their wonderful interpretations of quartets by Haydn, Schubert and Borodin.

The Amsterdam String Quartet was heard once more by a large audience, and this time it made us acquainted for the first time with a poem by Gabriel Dupont, for piano and string quartet. This work, of particularly sonorous effect, is written in an orchestral manner, is logically and clearly planned, and is dominated throughout by a passionate strain. The piano part was masterfully played by the young Dutchman, Jaap Spaanderman, the whole being rendered with brilliant technic and charm.

The Hague String Quartet attracted much interest by the presentation of four new works. The first of these was a suite of four Armenian songs by Diran Alexanian, which, arranged very simply for string quartet, left a very good impression. The second was a quartet by Gabriel Chaumette, a pupil of Debussy, a work of considerable inspiration and personality. Thirdly, there was a quartet by Jan Ingenhoven, in the form of variations on a Melodia all' antico, which proved to be of only slight importance; and finally, a Serenade Tendre, by Joseph Jongen, which, although without great depth, revealed decided personality and real inspiration. All these compositions were skilfully performed and well liked by the public.

#### PIANIST IMPROVES FUGUES.

A young pianist, totally unknown to Amsterdam, came to delight an astonished public. It was Wilhelm Kempff, who has been able, all of a sudden, to make a name for himself among so many other famous ones. He is not only a pianist of extraordinary freshness and enthusiasm, with a technic inborn, but is also an extraordinary musician. His program announced that he would improvise upon a given

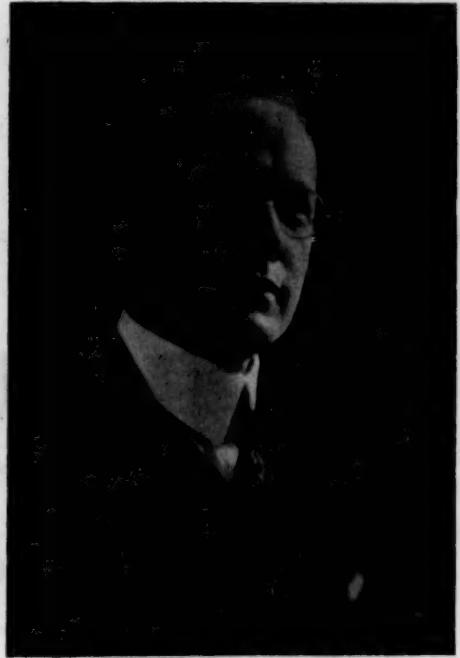
theme. One of his audience, at the close of the concert, gave him an air which he transformed at once into a fugue for four voices, in accordance with all rules of counterpoint, and in the development of which he produced some surprising effects. Needless to say, the public was enraptured.

K. S.

### Granberry Again at University of Georgia

The University of Georgia, Athens, Ga., has again engaged George Folsom Granberry to conduct the music department of the summer school and to give his personal attention to the professional students. This engagement, or rather reengagement, of Mr. Granberry is for the purpose of bringing about better methods in piano instruction and to save Southern teachers the expense of a trip North to secure such professional training. In the January Bulletin of the University, this statement is made: "There was no department in the summer school of last season more enthusiastically successful than this newly instituted music department." The University, through the summer school, grants a certificate to those who complete the course for the professional training of music teachers.

Mr. and Mrs. Granberry will have charge of the music at the chapel exercises at the University and of the community



GEORGE FOLSOM GRANBERRY

singing. Mr. Granberry will lecture on musical appreciation, with piano and vocal illustrations. During the summer session Mrs. Granberry will give a piano recital and an organ recital.

During Mr. Granberry's stay in Athens, the Granberry Piano School in Carnegie Hall, New York, of which he is the director, will conduct summer courses with Dr. N. J. Elsenheimer as the principal teacher, after the middle of June. Two courses are planned for pianists, teachers, accompanists and amateur musicians. Entrance may be at any time during May, June, July and August. Those entering before the close of the regular session of the school on the first Saturday in June, will be allowed to attend without extra charge regular classes of all grades and special classes in the following subjects: The Sight, Touch and Hearing System of Teaching; Musical Pedagogy; Demonstration of Methods; History; Harmonic Analysis and Musical Appreciation.

### American Institute Recitals

February 19 a song recital of piano and vocal music was given by former members of the faculty and students of the American Institute of Applied Music, Kate S. Chittenden, dean. The participants included the pianists Margaret Spotz and Annabelle Wood, and the singers Jennie Cree Gregory (who was accompanied by the composer) and Lotta Madden. All the music heard was composed by former members of the faculty, namely: Samuel P. Warren, Albert Ross Parsons, Florence Mallory Sanford, William Basye, Evelyn Benham, R. Huntington Woodman, Mabel Wood Hill, Charles Sanford Skilton and Theodore Spiering.

A junior students' recital, March 3, had in it pupils of Florence Aldrich, Elspeth Macfarlane, Mrs. Zedeler Mix, Edith Stetler, Sara Jernigan Nellis, Edith Miller, Mary F. Burt, Annabelle Wood, Lotta Madden and Messrs. Raudenbush, Spiering and Sherman. They gave a program of twenty numbers in which the following pianists, violinists and singers took part: Elinor and Georgiana Remer, Willy Ayner, Ruth Gardner, Eugene Brandstader, June Warren, Helen Dike, Mary Elizabeth Portfolio, Jessie Dike, Robert Reinl, Dorothy Weiss, Ward Kellstedt, Caroline Dankman, Carleton Hyde, Laurette Gardner, Emilie Boyle, Louise Berghaus, Compton Harrison, Jr., Teddy Abramowitz, Lilian Simon, Emma Jones and Grace Gordon. All these young people did well because they study on the lines of a definite method.

Two recent events were: March 16, one hundred and eleventh sonata recital, and March 19, two-piano recital by Louise Keppler and Lyra Hurlbut Nicholas. On March 26 Geraldine Bronson will give a piano recital.

### Montreal Hears Suzanne Keener

Suzanne Keener appeared in Montreal at the St. Denis Theater and delighted a large audience with her coloratura soprano voice and artistic renditions of arias by Mozart and Donizetti and songs by John Prindle Scott, Carnevale and Liza Lehmann. Gladys Berry, cellist, and Vera Aiken, accompanist, completed the program satisfactorily.

## Carmela Ponselle

Mezzo Soprano

Sang at her Recital, Town Hall,  
March 18th, 1923.

Samson Said  
Wild Geese  
Lullaby

by  
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*Photo by Apeda*

**Lambert**

# **MURPHY**

*Tenor*

The Cincinnati Music Festival Association has engaged Lambert Murphy to sing at the coming festival this spring, which makes the fourth consecutive Cincinnati festival at which this artist has appeared.

**WOLFSOHN MUSICAL BUREAU, Fisk Bldg., 250 West 57th St., New York**

*Victor Records*

## HIGH CZECH EXCHANGE MAKES VIENNA A SUBURB OF PRAGUE

But Artists Still Get "Rating" at Vienna—Young American Conductor Makes Debut—Czech Singers Bring New Songs

Vienna, February 15.—The last two weeks have been singularly devoid of "sensational" soloist concerts. The "sure-fire guns" of the concert stage have stayed away, probably on account of the comparatively poor patronage of some of the recent star recitals. This is surprising in view of the fact that the Austrian crown has lately developed into good and valuable money, when compared to the battered German mark. The Valuta paradise of Central Europe, however, is the small Czech-Slovak republic just now, and the small city of Pressburg, just across the Czech-Slovak border, is in truth the barometer for Vienna's soloist concerts. Most of the big artists now sandwich their Vienna concerts in between their Czech-Slovak appearances, and Vienna, the once mighty capital of the Austro-Hungarian monarchy that was, is, musically speaking, becoming a suburb of Prague.

### VIENNA STILL THE MUSICAL STOCK EXCHANGE

Still, while Austria is no longer a field of financial profits for visiting artists, yet as a market for musical reputations Vienna is even now second to no European metropolis save Paris and Berlin. The Vienna stamp of approval is still a most important asset for any artist, and favorable Vienna verdict is still paving the way for many a conductor and soloist. Furtwängler, who came here unknown, rose to international fame within one single year of Vienna activity. Vasa Prihoda, in spite of a good American record, was a European debutant at the time of his first Vienna concert three months ago; and now, after six sold-out Vienna concerts, is a big drawing card all over Central and Southern Europe.

The most forcible illustration perhaps is Clemens Krauss, the young conductor of the Staatsoper, whose name has been previously mentioned in these columns and who is disclosing more fascinating qualities with each successive appearance as a symphonic conductor, aside from his growing success at the Staatsoper. His most recent symphony concert has brought this young fellow ovations such as seldom fall to any but the big world-famous artists. People went wild after his authoritative reading of the Reger Mozart Variations, and the frenzy knew no bounds after the brilliantly sweeping Italia Rhapsody of Casella. This piece has been played here previously, even under Italian conductors, but it was more new than ever this time. There is no such thing as bad orchestras, there are only bad conductors—and good ones. The men went into their work heart and soul this time. Krauss is not one of your "fussy" conductors; he is all quietness and energy, and concentrated will. And he has both orchestra and audience at his fingers' tips.

### A COMPLIMENT TO AMERICA.

In spite of his youth, Krauss was made head of the conductors' class at the State Conservatory last fall, and I was curious to see his results there. It was for this and for another very good reason that I decided to attend a performance of The Masked Ball, given by the advanced pupils of the State Conservatory in the beautiful little Akademietheater, which is an ideal scene for operatic and dramatic productions on a smaller and more intimate scale. Generally the heads of the master class themselves appear as conductors of these performances, and men like Schalk, Reichwein and Krauss have frequently presided at the desk of the little bandbox theater.

The distinction of being the first pupil of the Conservatory permitted to direct one of these productions, has fallen to a young American musician, Henry G. Weber, and he was worthy of the honor. The little orchestra, composed of pupils, was a quaint sight, with a few long-haired girls at the violin

desks, and a handful of boys filling the brass parts with more ardor than accuracy. But young Weber did wonders with this amateur orchestra, and conducted with a circumspection and an Italian fire which was admirable in view of his many handicaps. On the whole, the performance did honor to the Conservatory, though it would be unjust to measure it by professional standards. Nevertheless, it was at one of these productions that Bruno Walter discovered Ivgián about twelve years ago, and it is the little Akademietheater whence Felicie Mihácek, Marie Rajdl and other principal singers of the Staatsoper took their sudden leap into prominence. And at least two or three of the young debutants the other night gave promise of a future career.

### NEW TALENT TO THE FORE

Young talent, after all, is what interests us most of all, and the paucity of "sensational" concerts has offered a welcome opportunity of attending some of the smaller and more instructive concerts. We've had two new child prodigies who have somewhat weakened our prejudice against such exhibitions: Robert Goldsand, from Vienna, and Ludwig Kentner, from Budapest, pianists both, and both very young. Goldsand is the more talented of the two, but both were decidedly worth hearing and mature beyond their years. Lubka Kolessa, of course, has outgrown the wunderkind age, and is an established favorite by now. She had the benefit of Furtwängler's plastic accompaniment for the Liszt A major concerto, at the last Tonkünstler concert; in her own recital she acquainted us with an Improvisation on an Ukrainian folksong, by her Ukrainian fellow-countryman, Nestor Nizankowsky, who furnished evidence to the effect that the musical independence of his native country has not as yet caught up with its newly-won political independence. Erich Stekel, until two years ago a member of the Philharmonic Orchestra and now first conductor at the Lübeck Opera, also was one of the young newcomers, and he more than made good with the Berlioz Fantastic symphony. His conducting, like that of Clemens Krauss, is pleasant to behold, and free from mannerism. The times of "showy" conducting are over.

### PICCAVER A FAVORITE

Alfred Piccaver, the Staatsoper's American tenor and long a favorite at that house, has lately become more than that—a popular idol. His voice, despite a nasal twang, is remarkably beautiful and the most Caruso-like I've ever heard. He is miles removed from Caruso's greatness, both in singing and especially in acting, but his name alone suffices to fill any Vienna hall. It was he who infused life and vigor into a performance of Rossini's Stabat Mater, conducted by Edoardo Granelli, whose typically Italian manner of directing is more appreciated here than in his native Italy. The brilliant Rossini work is hardly ever performed here, and therefore had the effect almost of a novelty. Handel, all but neglected here in recent years, is suddenly being patronized by the Gesellschaft der Musikfreunde, which gave a performance of Joshua under Reichwein, and a flawless production of Saul under Furtwängler, who otherwise is anything but a pioneer in his Vienna programs.

### NEW CELLO MUSIC

The Konzertverein concerts, under Ferdinand Löwe, had a real full-fledged novelty the other night, namely Frederick Delius' cello concerto, which had its very first performance in honor of the composer's sixtieth birthday. It is a fine piece of "atmospheric" music, immensely effective (though abounding with difficulties) for the soloist. The whole piece, in one movement, is in a rather subdued mood,

and even the livelier middle section, with its Scotch dance theme, is not free from a certain melancholy vein. Yet it is never monotonous, and, in spite of its harmonic simplicity, most attractively colored by its subtle and interesting orchestration. Alexander Barjansky, the Russian cellist chosen to give this première of an English composition—did not always keep true to pitch, but reconciled by his big tone and by the fervor of his rendition.

Barjansky's own concert gave one an opportunity of hearing Idebrando Pizzetti's cello sonata in F major, which had never been played here before. According to a long program note, this sonata was inspired by the death of the composer's wife, and, comparing it to his violin sonata, it appears that the depressive influence of this event must have severely impaired Pizzetti's creative powers. The piece may be interesting as a human document; from a musical viewpoint it was a disappointment. It is largely Puccini applied to chamber music, which is not a happy mixture, and it is too uniformly sentimental throughout to arrest interest.

### NEW CZECH SONGS

Contrast is the very spice of composition, and the secret of success. Judging by a program of modern Czech songs presented here by Andula Pecirkova (who attracted attention with songs by her Czech compatriots at the Salzburg Chamber Music Festival), the younger composers of Czechoslovakia have not learned this lesson yet. We heard songs by Vitezslav Novak, Josef B. Förster, Kricka, Vomacka, Vycpalek and Jaroslav Novotny. The quality common to most of these songs is their lack of strength. They are all curiously pale and almost morbidly plaintive; they lack vivid colors and a little of the spice and temperament heretofore considered a racial inheritance of the Czech nation. Think of the swing and "go" of a Smetana and Dvorák—and you will be astonished to find little or none of it in the songs of their followers. Even Slav national color is strangely absent from these songs, which are more akin—though far inferior to the German school—say, to Brahms or Hugo Wolf.

Songs by Hugo Wolf occupied a broad space in the program of Felicie Haini-Mihácek, who is quickly coming to the front at the Staatsoper and in the concert field. Unlike Berta Kürsner, Vera Schwarz and Lucy Weidt, whose recent concerts were sample specimens of the typical "operatic recital," Mme. Mihácek has chosen the opposite route, from the concert platform to the operatic stage. Her singing of German lieder is highly artistic.

Ruzena Herlinger, another Czech soprano, sang at one of the subscription concerts of the Göttemann Quartet, for the first time in Central Europe, three Japanese songs by Stravinsky, for string quartet, piano and three woodwinds. They are short mood pictures, gliding by like the winds and clouds which they paint, and they are actually chamber music in which the instruments each lead their own individual life (somewhat like those of Schönberg's Pierrot Lunaire), regardless of the others and equally regardless of the voice part which is merely a part of the ensemble.

It still remains to record the advent of a young English violinist, Victor Olof, with a large tone of uneven qualities, and an orchestral concert by Editha Braham, of London, who handled her violin in a somewhat sober and uninspired way. And a Beethoven recital by that strong pianist and Schönberg disciple, Eduard Steuermann, whose treatment of the classics is decidedly original and individual without ever overstepping the demands of their style. PAUL BECHERT.

### Richmond Liked Marguerita Sylva

When Marguerita Sylva gave a recital in Richmond, Va., in February, some tickets were mailed to the president of the Little Theater League of Richmond, who wrote this letter to Annie Friedberg, Mme. Sylva's manager:

My dear Miss Friedberg:

As president of the Little Theater League of Richmond, I received through the mail a few tickets to the concert recently given in Richmond by that wonderful artist, Marguerita Sylva. The courtesy thus extended to our organization was very highly appreciated, not only as a courtesy, but for the very intense pleasure it gave to the members whom I selected to represent the League on that notable occasion.

I do not recall ever having seen a concert audience in Richmond more genuinely appreciative than the one that gave its hearty applause to Madame Sylva. Her personality attracted as much as her delightful voice, and this, I assure you, is intended as high praise for both.

Please accept this tardy thanks for the tickets with the explanation of the delay, and see that they reach the source from which the tickets came, if that is not yourself.

Trusting that Madame Sylva's tour may have the success which it deserves, I am

Very sincerely yours,  
(Signed) JOHN B. LIGHTFOOT, JR.,  
President, Little Theater League.

### Schumann Heink "Thrills Immense Crowd" in St. Louis

"Ernestine Schumann Heink, still America's greatest contralto, regaled a beyond-capacity audience at the Odeon last night by the rendition of a program that none of her sisters of the concert stage would dare attempt," wrote Richard Spamer, music critic of the St. Louis Globe-Democrat, on February 20, after the famous artist had sung again in that city the preceding evening. And the other papers were equally as enthusiastic!

### Jessie Fenner Hill to Teach All Summer

Jessie Fenner Hill, well known singing teacher, will conduct a special course in vocal art during the coming summer, at her New York studio (Metropolitan Opera House Building).

Mme. Hill has heretofore spent the heated term in rest and recreation at her summer home in Averill Park, N. Y., but owing to the fact that she has been prevailed upon by a large number of her artist-pupils to continue pedagogical work this summer, she has decided to remain in New York.

### Kathryn Meisle Features Dreamin' Time

Kathryn Meisle, contralto, has met with unusual success in her interpretation of Lily Strickland's Dreamin' Time, from the collection of Creole melodies called Bayou Songs. Mme. Meisle recently sang Dreamin' Time at the Young People's Subscription Concerts in New Rochelle, on the program presented by the Williamsport Consistory Choir, in Williamsport, Ind.; also at the Trenton Teachers' Chorus, Inc., in Trenton, N. J., and on the program with the London String Quartet in recital at Manchester, N. H.

LEONE KRUSE

Dramatic Soprano

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WITH

WALTER DAMROSCH

Guest Conductor



"The soloist was Leone Kruse, a young New York soprano, who with her voice and singing gave far more satisfaction than any vocalist heard in the popular concerts in a long time. Her singing of the aria from 'Marriage of Figaro' was among the finest Mozart singing heard here for some time. Also the aria from 'Il Trovatore' was beautifully done, enthusiastic recalls bringing her back to give Campbell-Tipton's 'Spirit Flower, with the orchestra, very pleasingly.'—Victor Nilsson in Minneapolis Journal, Jan. 15, 1923.

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## WORD VS. TONE

Address Delivered Before the New York Singing Teachers' Association by Dr. P. Mario Marafoti, Director of the Marafoti Voice Culture Institute

I want to thank you for the honor and the opportunity given me to express some personal views on the important subject of voice culture. These views I submit to you for discussion and criticism, for I feel that only through an impartial exchange of ideas among open-minded teachers can real advancement be brought about in this most important branch of art. . . . I will therefore be as frank and explicit in conveying my impressions as I hope you will be in your criticism.

I was rather inclined to favor an impromptu discussion on any subject suggested by any member present this evening, but I learned that a lecture was preferable. I have therefore chosen to express some views on a radical reform in voice culture, emphasizing my belief that the word, not the tone, must be the leading factor in modern vocal art.

To begin with, I believe it is time to rebel against old traditions, in voice culture. We must abolish all unprogressive conventionalities. The most detrimental of them, in my opinion, is the obsession of the tone.

The idea of centering all attention and effort in producing perfect tones is the preoccupation of the great majority of singers today, yet it is a conception which should belong only to the past. Voice culture should be freed from this misleading influence which retards the evolution of the modern art of singing.

Singing is the expression of our thoughts and sentiments, conveyed and emphasized through musical rhythms, and requires natural voice production combined with artistic style.

In the art of the past, however, singing was characterized essentially by the formation of beautiful tones, in the perfection of which lay also the excellence of style. That was the creed of the famous school of bel canto.

The composer's conception in that epoch was to create beautiful melodies, full of tonal effects, regardless often of the content of the words. An "addio," for example, or a "good-night" could be repeated and diluted with all kinds of musical ingredients, to the complete delight of the audience. In some cases several singers could at the same time, and to the same music, express their love and joy, as well as their jealousy, defiance or hate, without offending the common sense of our undiscriminating forefathers, just because the listeners were satisfied with beautiful melody. That was certainly the age of the decadence of singing music, and it was quite natural for singers to have followed that conception.

Since that time many successful attempts have been made to reform and evolve compositions into a truer and more logical expression. As a result, singing music has gradually undergone change, until among our most modern composers the word is rapidly gaining the field and becoming a much more important element in vocal art. This radical evolution consequently is aiming a death blow at the school of bel canto, which in truth has had a deservedly glorious past, but which is no longer adapted to modern vocal compositions.

At the same time this change is gradually influencing the taste of the public, and by disclosing new fields of artistic effects is creating also the necessity for new artistic means

in their exploitation. This marks the era of a new orientation of the art of singing, and lays larger responsibilities on the shoulders of singers and voice culture in general.

Let us now examine from the standpoint of the singer the disadvantage of relying on the tone as the leading factor in his singing. The task of producing big tones under the false belief that they embody all the power for rendering human emotions makes the singer the slave of his voice. Therefore he is bound to take care of his singing primarily for its acoustic effects, neglecting or disregarding entirely the contents of his words. His voice thus becomes an instrument for gratifying the ear and nothing else. The life of the word, the truth and sincerity of his singing are thereby abolished, its effectiveness being confined to tones, its style overshadowed by artificial sounds. The true depth of the singing composition then remains beyond his reach, and the audience is deprived of the inner soul of the song which has been the real inspiration of the composer. Surely that is a fundamental error.

It is only through words that human thoughts and feelings can be completely disclosed, and the power of their impressiveness fully conveyed. Any musical phrase, even of the old music, can be rendered more truly and effectively if it is sung chiefly for the meaning of its words, leaving its tonal effect complementary.

When Victor Maurel, as Iago, used to relate to Othello the dream of Cassio, his singing was almost spoken in *mezza voce*. That interpretation marked the great difference between him and the many Iagos who followed later.

The modern composer sometimes even neglects the tone while he is creating his compositions, his mind and inspiration being concentrated upon the meaning of his words. This is essentially the case with the real composer, because he knows that psychologically the tone is only a cooperator of the words, a complementary factor for carrying into musical rhythms their psychological contents. If vocal tones were sufficient to convey our sentiments and thoughts by themselves, we could have entire compositions sung on an A or O, but who could endure such empty singing for any length of time? Who would recognize such singing as artistic? While the human voice is the most noble and elevating expression we possess because it is capable of carrying the message of the human intellect and soul, the tone is only an acoustic sound, which can be produced by any musical instrument. Therefore only the word, not the tone, has the power and mission of playing the leading factor in singing of human concepts and events.

I can never forget the deep impression made upon a vast audience by Madame Calvé one evening last year at Carnegie Hall, by her rendering of *Voi lo sapete mama*, from *Caravella Rusticana*. This aria never gave me such artistic delight as on that occasion, and I wondered what was really the strange power that produced such an overwhelming effect on me. Nothing superhuman. Under close analysis I found simply an intelligent and true artist who was singing the music not for the effect of its tones, but for the depth of its words, which were sincerely felt and expressed through the music.

If singers knew how often the emphasis of tone overshadows the real pathos of the words, and the spontaneity

## CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

Zuro Grand Opera Company (Details of contest in *MUSICAL COURIER* for January 25)—\$100, \$75, \$50 and \$25 for the designs of settings for any one of the following operas: *Aida*, *Carmen*, *Faust*, *Rigoletto*. Contest ends April 15. *Opera Design Contest*, Carone Mundi, Inc., 312 West Fifty-fourth street, New York.

The Berkshire Music Colony, Inc. (details in issue February 15)—\$1,000 for chamber composition which shall include one or more vocal parts in combination with instruments. Contest ends April 15, 1924. Hugo Kortachak, 1054 Lexington avenue, New York City.

The Hymn Society (details in issue February 15)—\$50 for the best hymn-tune to be composed before April 8 for the Harvard prize hymn of Major Harry W. Farrington, Our Christ. Rev. Dr. Milton S. Littlefield, Corona, L. I., N. Y.

Chicago Musical College (details in issue March 8) Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Bush Conservatory (details in issue February 15)—Free scholarships for the summer school from June 27 to July 31. C. F. Jones, registrar, 839 North Dearborn street, Chicago, Ill.

Philadelphia Conservatory (details in issue March 1)—Free scholarships for the Summer Normal at Beechwood School from July 5 to August 2. P. D. Cone, Eastern Manager, Art Publication Society, 1702 Walnut street, Philadelphia, Pa.

Committee of the Stadium Concerts (details in issue March 8)—American composers, native born and naturalized, invited to submit unplayed manuscripts. Manuscripts will not be received until May 1. Auditions for soloists to be heard at the summer concerts will begin in April. Mrs. William Cowen, Room 712, Fisk Building, Fifty-seventh street and Broadway, New York, N. Y.

Baylor College—\$1,000 in scholarships and silver cups to winners in contests for piano, violin, voice, vocal quartet and orchestra. E. A. Schafer, Secretary, Baylor College, Belton, Texas.

and sincerity of the singing is handicapped by preoccupation with high or low notes, they would change their minds about

(Continued on page 46)

# NINA MORGANA

## SOPRANO

### In Opera and Concert

### Metropolitan Opera Company

## AS NEDDA IN "PAGLIACCI"

FEBRUARY 3, 1923

It was dainty Nina Morgan's first appearance at the Metropolitan this season and her fresh soprano voice was heard with keen pleasure in the music of *Nedda*.—*The New York Globe*.

The Nedda gave Nina Morgan her season's first opportunity, which she seized and made much of, vocally and dramatically.—*The New York Sun*.

## AS MICAELA IN "CARMEN"

MARCH 2, 1923

Miss Morgan was a very self-contained Micaela, unruffled at all times and vocally smooth and accurate in all that she did.—*The New York Herald*.

Nina Morgan sang Micaela with much simple charm of manner and voice.—*The New York Times*.

Micaela was taken this time by Nina Morgan who made a country girl of pleasingly youthful appearance, with agreeable tones in her voice. Her aria in the third act was well received.—*The New York Tribune*.

There was also a new Micaela last night. Mme. Nina Morgan who sang the girlish role with charm and with

becoming simplicity. Mme. Morgan's voice found no difficulties in high notes or long intervals, and the most trying passages of Micaela's music were sung decidedly well. Her impersonation was likewise in the spirit of the role.—*The New York Evening Telegram*.

Mme. Morgan was gratefully and gracefully sure of herself from the first, and her Micaela had charm to it, willowiness and a good deal more meaning than most cool, blonde, over-virtuous Micaelas know how to impart. Her style is pleasing and polished, and she made the role the best in her growing gallery.—*The New York Sun*.

The Micaela was Nina Morgan, fresh-voiced, simple, girlish—indeed, altogether lovely.—*The New York Herald*.

There was the debut of Nina Morgan as Micaela. She sings with a clear, pure tone and a certain ingenuous appeal. That is what Micaela is supposed to suggest, and Miss Morgan achieved her effects with no apparent effort.—*The New York Mail*.

## IN CONCERT

Miss Morgan opened her program with an operatic group of songs, singing them superbly and with great

dramatic force, which captivated the audience. With a marked outstanding personality the little prima donna sang in a voice rich and pure in quality. Singing with the finish of a finely trained singer, she displayed an exquisite coloratura voice. Her technique is rare and her execution of difficult trills was done with astounding accuracy to pitch. From the first note of every song to the last she held her audience in marked attention and richly deserved applause which was accorded her.—*The Youngstown Telegram*.

Miss Morgan's technique is superb, her phrasing perfect and the charm of her personality very strong.—*The Los Angeles Times*.

She has full rich tones and unusual dramatic force for a vocalist of her type.—*The Detroit Free Press*.

Miss Morgan's voice is fresh as spring itself, sweet, clear and true, and she handles it with amazing perfection.—*The Columbus State Journal*.

Her voice has color and power and is crystalline in quality.—*The Chicago Daily News*.

Her feeling for nuance, her luscious legato, together with her birdlike upertones arouse a tremendous demonstration.—*The Buffalo Courier*.



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## Concerts—Recitals

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## BALTIMORE PIANO PRODIGY MAKES SENSATIONAL DEBUT

Russian Lad Almost Suffocated by Enthusiastic Mob as He Leaves Concert Hall—Pache to Conclude Directorship of Oratorio Society—Galli-Curci Delights Large German Audience

Baltimore, Md., March 4.—Shura Cherkassky, the eleven-year-old Russian piano prodigy, made his first American appearance here last night. It was unquestionably the most sensational musical event of this season. Cool and calm Baltimore (at least by reputation) rose up and shouted, loud and long. Fred Huber, municipal musical director, which position includes the management of the Baltimore Symphony Orchestra, has taken the prodigy under his managerial wing. He arranged for the boy's first appearance in the Little Lyric, a hall attached to the big Lyric, which seats only about 400. Four thousand were turned away and so great has been the clamor that Shura will give a recital in the main auditorium of the Peabody Institute next week. There is not a dissenting voice relative to the genius of this lad who six months ago was practically starving in Russia.

His opening program was a difficult one, yet the lad did not tire. His own Prelude Pathétique well indicates the sufferings of this boy's entire life. It is a composition of immense technical difficulties. Plans for the future are somewhat unsettled. In all probability, however, Mr. Huber will arrange for a New York appearance early next season.

The audience absolutely refused to leave the hall after the boy finished his arduous program. Even when it did leave, most remained outside and, when the boy appeared, men and women rushed to embrace him, until Mr. Huber finally dragged the boy back to his private office and prodded several police to escort the boy to an automobile.

### MEMBERS OF THE PEABODY FACULTY GIVE RECITAL

While the appearance of Cherkassky is the talk of the town, Baltimore has had plenty of other good music. Aus-

tin Conradi, pianist; Bart Wirtz, cellist, and Frank Bibb, all of the faculty of Peabody Conservatory, recently appeared in recital.

Galli-Curci sang to one of the largest audiences of the season. The program included some of her most popular coloratura numbers.

### CIVIC ORCHESTRA THE PRIDE OF THE CITY

The monthly appearance of the Baltimore Symphony Orchestra resulted in the usual capacity house. Director Strube has brought his band of Baltimore musicians to a high pitch of excellence and Baltimore may well be proud of this municipally endowed orchestra.

### VOCAL MUSIC BY MEMBERS OF OPERA COMPANIES

Singers of the German Opera Company gave a concert of songs and operatic selections. Rarely has Baltimore had so fine an evening of vocal music. The artists were Erne Olsen, Hede Mex and Lottie Appel, sopranos; Robert Hutt, Johannes Schewich and Benno Ziegler, tenors, and Friedrich Schorr, baritone.

Ernestine Langhammer, soprano of the Baltimore Opera Company, assisted by Helen Broemer, cellist, with Else Melamer at the piano, gave a recital at the Maryland Casualty Company concert hall, under the auspices of the Woman's International Association, for Daily Vacation Bible Schools.

### NEW YORK SYMPHONY

The concert of the New York Symphony Orchestra drew the usual large crowd. Albert Coates was again guest conductor, with Mischa Levitzki as soloist.

### PACHE TO END CAREER WITH ORATORIO SOCIETY.

One of the outstanding features of the local musical season was the presentation of Haydn's Creation, February 20, by the Oratorio Society. Members of the New York Symphony Orchestra furnished the accompaniment. The soloists were Mabelle Coldenstroth, soprano; Frederick Gunster, tenor, and Charles Trowbridge Tittmann, bass. Joseph Pache was again the dominating spirit of the occasion and the chorus work was excellent. This after all is most important, as it is made up of members who have little or no chance to further their musical desires except through choral singing.

With one more public performance of the Baltimore Oratorio Society, Joseph Pache will end his long career as its director. Nowowiejski's *Quo Vadis* will be the oratorio. Mr. Pache has presented this great work on two previous occasions and he proposes to make this last production the best ever. He will get the best orchestra and soloists obtainable, so that this big production shall be a fitting close to his directorship.

E. D.

### Esther Dale Sings at Vanderbilt Hotel

The Sunday evening concert at the Vanderbilt Hotel, February 25, was one of unusual interest. The soloists were Esther Dale, soprano, and Raymond Hunter, baritone, accompanied by Anne Tindale at the piano. Mr. Hunter opened the program with Handel's *Largo*, also offering *Give a Man a Horse* (O'Hara), *Pale Moon* (Logan), and *Mah Lindy Lou* (Strickland). Miss Dale presented two solo groups in French and English. *De Lange's Dutch Serenade*, *Winter Watts' The Shepherd's Song*, and *My Love Is Come to Me* by Tildon Davis, were well received by the audience, as well as Debussy's *Nuit d'Etoiles* and Gretchaninoff's *Triste est la Steppe*. The duet numbers covered such well known selections as *Suvio! Ah! quest' ora*, from *Pagliacci*, and *O Lovely Night* by Langdon Ronalds. Miss Dale is popular here in musical circles, and was in excellent voice, as usual, on this occasion.

The two artists were assisted by the Della Robia Orchestra, Joseph Strisoff conductor, which offered the ever acceptable Debussy *Clair de Lune* as its contribution to the evening's performance.

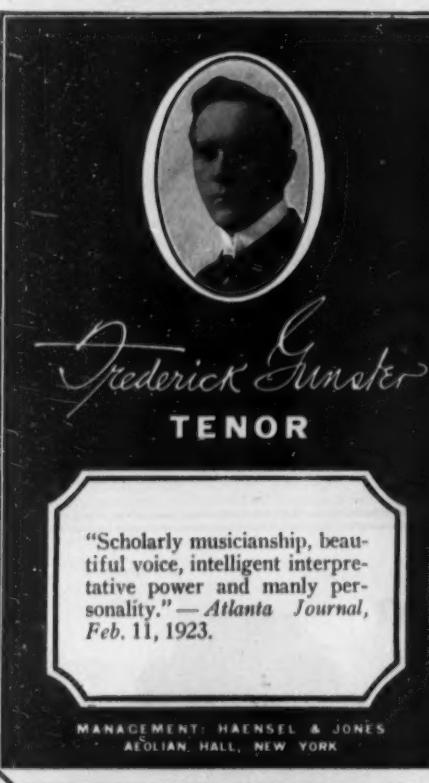
### Unqualified Success for Nina Morgana

Nina Morgana scored an unqualified success on March 7, when she was heard in Salem, Mass., as soloist at the annual spring concert of the Salem Oratorio Society. Despite the severe snow storm, Ames Memorial Hall was jammed to the doors to hear the popular Metropolitan Opera House soprano. The chorus was led by Arthur B. Keene, its musical director, and assisted by the Boston Orchestral Players. A group of piano solos was played by Slezica Bozka, Miss Morgana's accompanist.

The enthusiasm of both critics and audience is reflected in the review which appeared in the Salem News the following day:

"Scholarly musicianship, beautiful voice, intelligent interpretative power and manly personality." — *Atlanta Journal*, Feb. 11, 1923.

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ing day: "Nina Morgana, the charming soprano of the Metropolitan Opera Company, was the great attraction and the Society is to be congratulated upon its good fortune in bringing such an artist to Salem, giving the local music lovers an opportunity which was indeed a rare treat. Her exquisite voice instantly captivated her audience who called for encore after encore to which she graciously replied. Strength as well as delicacy and brilliancy, combined with beautiful cultivation, characterized her remarkable voice."

Immediately after the concert Miss Morgana was engaged by the manager, Mr. F. C. Sargent, for a return engagement next season.

### Letz Quartet Plays for Clarence Adler Club

The Clarence Adler Club, which was formed by the pupils of Mr. Adler's class and which meets every three weeks, entertained as its guests of honor, the members of the Letz Quartet on March 3. The large and appreciative audience, composed of the members and their guests, were afforded the unique opportunity of hearing the Brahms quintet played by the Letz Quartet with the assistance of Clarence Adler in the delightfully intimate surroundings of the studio, 137 West 86th Street, a condition so essential to a genuine enjoyment of chamber music. The truly inspired performance of the quintet evoked enthusiastic applause for its classic purity and clarity.

Preceding this delightful composition, the members of the club played a program of piano music highly interesting both for its content and the polished manner of its performance. Dr. Fleck, of Hunter College, provided a pleasant interlude in the form of a short talk, fascinating in its wit and timeliness.

Among others, the club had the pleasure of entertaining as its guests William Simmons, baritone, and Mr. Kempf, publisher and owner of the *Musician*. The evening closed with a reception to the Letz Quartet.

The program rendered by the club's members was as follows: Prelude and fugue in C minor (Bach), Nocturne in F major (Chopin), D flat major étude (Liszt), Dorothy Zacharias; organ prelude and fugue, A minor (Bach-Liszt), Helen Gidley; Lotus Land (Cyril Scott), E flat major impromptu (Schubert), Harry Anik; allegro and adagio from sonata, F minor (Beethoven), Pauline Ruvinsky; A major sonata (Scarlatti), Fairy Tale (Raff), Blanche Salomon; The Fairy Tale Recites an Epilogue (Korngold), and Staccata Caprice (Vogrich), Mina Rutenberg.

### Regneas' Contralto Wins Rapid Advancement

At one of the highest salaries paid soloists at the Capitol Theater, Dorma Lee, contralto, has been engaged for an extended period by Mr. Rothafel, manager, who has just returned from Europe.

Miss Lee arrived in New York less than a year ago, without a single acquaintance. Her instructor, Joseph Regneas, became her friend and guide, and almost immediately secured for her a splendid and remunerative church position. He placed her in the hands of Harry O. Hirt, the excellent coach and accompanist, for her musical development, and directed her, when the time was ripe, to sing to audiences in nearby towns. Last week found her at the Academy of Music, New York, which is now followed up by an engagement which began March 11, at the Capitol.

This is another instance of rapid advancement, the result of following proper directions, for Joseph Regneas avoids chasing a will-o'-the-wisp and saves energy; with the slogan, "go out and get it."

Dorma Lee will sing opposite the splendid soprano, Elizabeth Ayers, who was sent to Mr. Regneas by Mrs. Edward MacDowell, and who in a comparatively short space of time developed a technic which enabled her to hold the important position of soprano soloist at the Capitol Theater for nearly three years. She is continually growing in favor both with management and public.

### St. Denis and Shawn to Fill Extended New York Engagement

So many hundreds were turned away from Town Hall when Ruth St. Denis, Ted Shawn and the Denishawn Dancers appeared there on February 27, that a return engagement of a week with nightly performances and matinees on Wednesday and Saturday, will begin there Monday, April 9. This will conclude the present season for the company and will mark the only appearances in New York until the spring of 1924. Other cities in which return engagements will be filled next month include Chicago on April 2 and 4 at Orchestra Hall, and Philadelphia on April 7 at the Academy of Music. Boston, Washington, Baltimore and Milwaukee have also had return dates this season and the company has already been booked in these cities for next season.

In late April Mr. Shawn will sail for Spain to gather new material and costumes in order that the Spanish section of the repertory may be greatly extended for next fall.

### Arthur Rubinstein to Appear in Spain

Arthur Rubinstein, the Polish pianist, who sailed on the S. S. Paris, March 7, has arranged to appear in thirty-five concerts in Spain beginning March 17. He will then go to Paris to be heard in four recitals in May, and in June he has six concerts and recitals booked for London, including appearances with the London Symphony Orchestra under Goossens.

Before returning to the United States in October he will visit Mexico City, where in 1920 he established a record of twenty-six recitals within seven weeks. Mr. Rubinstein will include in his Paris programs the first performances of new piano works written for him and dedicated to him. These are Stravinsky's *Petrushka* sonata, founded on the composer's ballet of that name; *Promenade*, by Poulenc, and other compositions by Falla and Szymanowski.

### Leginska's Recent Dates

Following her New York recital recently at Carnegie Hall, Ethel Leginska appeared in piano recital at Washington, D. C., on March 1; on March 6, she played for the Rubinstein Club, at the Waldorf-Astoria, and on March 19, played in Brooklyn as soloist with the Brooklyn Orchestral Society.

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## Press Comments on Recital Given by Maud La Charme at the Philadelphia Academy of Music Foyer, on Feb. 26

*Mr. Lasser in the Philadelphia Evening Public Ledger.*—Madame La Charme, French coloratura soprano, appeared last evening in an attractive program in the Foyer of the Academy of Music before a good sized and enthusiastic audience, which insisted upon encores to a number of selections chosen by the soloist.

Mme. La Charme's stage presence amply justifies her name. She chose a trying program, including as the principal numbers, the aria "Je marche sur tour les chemuis" from *Manon*, the exceedingly difficult "Una voce poco fa" from *The Barber*, one of the most difficult of coloratura arias, and Proch's frightfully difficult *Variations*. Madame La Charme's voice and style showed to excellent advantage and to absolute clearness.

*Mr. Tubbs in the Philadelphia Evening Bulletin.*—Maud La Charme, a young French soprano, made her first appearance in this city last evening in a concert before an appreciative audience.

Mme. La Charme has a very attractive personality, a manner which ingratiate her with her audience and a rare vocal equipment that enables her to give a diversity of songs and arias. Mme. La Charme is decidedly at her best in songs of lyric character, the best quality of her tones, which are sweet and pure, being revealed in such songs as "Les larmes," by Tchaikovsky; "D'une Prison" by Reynaldo Hahn and a group of songs by American composers: "To a Violet," F. La Forge, "In My Beloved's Eyes," by Chadwick, "Ashes of Roses" by Woodward.

But even better was her delivery as an encore of "Bonjour Suzon" and a charming little aria from Auber's setting of "Manon Lescaut."

In her coloratura numbers "Una voce poco fa" and the intricate "Variations" by Proch, Mme. La Charme displayed unusual range and wonderful flexibility of voice.

*Mr. Dick in the Philadelphia Record.*—The song recital of Maud La Charme met with considerable endorsement from the audience last night. The program was devoted almost exclusively to arias and songs of the French composers. Mme. La Charme's voice is very high and clear and has an astonishing flexibility, her command of French adding interest to her interpretations.

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## MONTRÉAL HEARS NEW CANADIAN ORATORIO

Music and Text by Local Talent—Dupré, Cortot, Ruffo, D'Arle and Flonzaleys Give of Their Best—Excellent Programs Offered by Local Musicians—Notes

Montreal, Canada, March 5.—An important musical event was the first hearing of a Canadian oratorio, *Jean le Precurseur*, in three parts; music by the late Guillaume Couture, and text by the late Antonio Lebel, put into verse by Albert Lozeau, all three Montrealers. The performance was given in the St. Denis Theater, February 6, by L'Association des Chanteurs de Montréal, under the direction of Jean Goulet, with the assistance of Leon Rothier, Cédia Brault, Mrs. Morin, Fabiola Poirier, Berthe Cabana, Germaine Lebel, Henri Prieur, Germaine Lefebvre, Armand Gauthier, J. M. Magman, Alfred Normandin and Paul Valade, soloists. Leon Rothier, as John The Baptist, and Henri Prieur, as the historian, received great praise from all the critics.

### FRENCH OPERA SEASON CLOSES.

A season of delightful French opera came to a close after a three weeks' engagement at the St. Denis Theater, under the management of J. A. Gauvin. Among the operettas given were *La Fille de Madame Angot*, *La Mascotte*, *Les Mousquetaires et Convent*, *Le Petit Duc* and *La Fille du Tambour Major*. The choruses and the orchestra were made up of local talent, local soloists appearing were Mme. Maybourn, Miss Lamdureux, Mr. Martini and Mr. Vaillancourt. The soloists from Paris were Mme. Bachelet, soprano; Mr. Delaguerriere, tenor, and Mr. Leterre, baritone. The conductors were Albert Roberval, of Montreal, and Maurice Jacquet, of Paris.

### DUPRÉ GIVES TWO RECITALS.

Two recitals were given in Montreal by Marcel Dupré, one in the Church of St. Andrew and St. Paul's, and one in the Church of St. Viateur, Outremont. In the latter church, during an intermission, the choir sang *Adeste Fideles* under the leadership of W. A. Wayland with Marcel Dupré playing the accompaniment upon improvisation.

### DISTINGUISHED VISITORS GIVE CONCERTS.

A recital by Pablo Casals at His Majesty's Theater, was attended by a large crowd of admirers who gave him a warm welcome. Edouard Gendron, the accompanist, was exceptionally good. Louis Bourdon was the manager.

Alfred Cortot gave a recital in the new Windsor Hall, under the management of Louis H. Bourdon. The program consisted of works by Vivaldi, Chopin, Debussy, Schumann and several encores which pleased his enraptured and grateful audience.

A concert by Titta Ruffo, assisted by Yvonne D'Arle, under the management of J. A. Gauvin, afforded a large audience an enjoyable evening.

The concert by the Flonzaleys Quartet, also under the direction of J. A. Gauvin, was certainly one of the most enjoyable and appreciated concerts heard here. The program was all that could be desired, comprising works by Bach, Beethoven, Frank Bridge and Josef Speaight.

### CANADIAN BAND CONCERT SEASON ENDS.

The fourth and last concert of the season was given by His Majesty's Canadian Grenadier Guards Band, T. T. Gagnier, conductor. The soloist was Mary Fordan, contralto. Louis H. Bourdon was the manager.

### AUSTRALIAN MUSICIANS A GREAT ADDITION.

The concert by Florence Hood, violinist, and Una Bourne, at the Ritz Carlton, was a delightful affair. These young ladies from Australia have made their home in Montreal and will be a great addition to musical circles. They played numbers by Dohnanyi, Scriabin, Debussy and Palmgren, also a concerto for violin and piano by Chausson, with

### Music a Factor at University of Utah

Salt Lake City, Utah, March 1.—The University Musical Society plays a large part in the campus activities of the University of Utah. All the various student musical clubs unite in this one large organization which gives concerts and an opera during the college year.

An Inauguration Concert was given at the University Gymnasium as a feature of the ceremonies attending the inception of President Thomas. The University Symphony Orchestra, Thomas Giles conductor, played the last movement from Tchaikovsky's fourth symphony and the prelude to *Tristan and Isolde*. The men's glee club, also under Mr. Giles' direction, sang Mendelssohn's *Hunter's Farewell*. The ladies' quartet and double quartet offered several numbers and the ladies' glee club, Edna Evans Johnson director,

string accompaniment, in which Mary Izard, first violin; Miss Fisher, second violin; Mr. Bryson, viola and Leo Ross, cello, assisted.

### WOMEN'S CHOIR SINGS FOR CHARITY.

The Elgar Women's Choir of Montreal presented a concert under the distinguished patronage of their excellencies the Governor General and Lady Byng, in aid of the Hervey Institute. The choral singing was especially fine. The soloists of the evening were Florence Hood, violinists; Walter Clapperton, baritone, and George M. Brewer, pianist. Mrs. B. E. Chadwick, accompanied and Harold Eustacekey conducted.

Four members of the Canadian College of Organists offered a miscellaneous program in the Emmanuel Church, those taking part being A. E. Whitehead, George M. Brewer, J. E. F. Martin and Harold Eustacekey.

### MODERN CHAMBER MUSIC HEARD.

The first concert of the thirteenth season of Dubois' String Quartet was recently held in the Windsor Hotel. The works given were quartet op. 18, No. 6, Beethoven; sonata in F sharp minor, Jean Hure, for piano (George Brewer) and cello (J. B. Dubois) and quartet by Darius Milhaud.

### NEW HOTEL CONCERT ROOM INITIATED.

The first concert held in the beautiful hall of the new Mount Royal Hotel was that by Gwynevere Smith, pianist; assisted by Albert Chamberland, violinist; Raoul Duquette, cellist; Signor Manetta, tenor, and Signora Manetta, soprano.

### NOTES.

Marcel Dupré will give a series of ten recitals in Montreal next year during which the entire volume of organ works by Bach will be played from memory. Montreal will be the second city in the world to hear such a series; last year Mr. Dupré performed the feat in Paris to the amazement of all.

The family of Albert Cornellier has received the certificate of his admission to the Conservatoire de Paris.

Virginia McLean, pianist, a Montrealer, has been awarded the Liszt scholarship prize at the Royal College of Music in London, England.

Camille Courture, professor of violin, has received a cablegram from his former pupil Ruth Pryce, stating that she had won a prize of four thousand francs for playing in a string quartet at the Conservatoire of Brussels.

George M. Brewer is continuing his Friday afternoon organ concerts for young people with great success.

M. J. M.

### Elsa Fischer Quartet to Go on Tour

The Elsa Fischer String Quartet is enjoying an unusually busy season. Since the early fall this organization has appeared in many public and private concerts in New York and neighboring cities, many of these being return engagements, which is evidence that the popularity of the Elsa Fischer String Quartet is continually increasing. Recent appearances were on February 12 with Dr. William C. Carl at Christ Evangelical Lutheran Church of Washington Heights, New York; March 1, for the First Methodist Episcopal Church, Bridgeport, Conn.; March 2, at a concert in the high school, Scarsdale, N. Y., and March 11, at a concert in Carnegie Hall, New York, with the United Singers.

The Elsa Fischer String Quartet is now being booked for a western tour.

### Pittsburgh Hears Beethoven Series

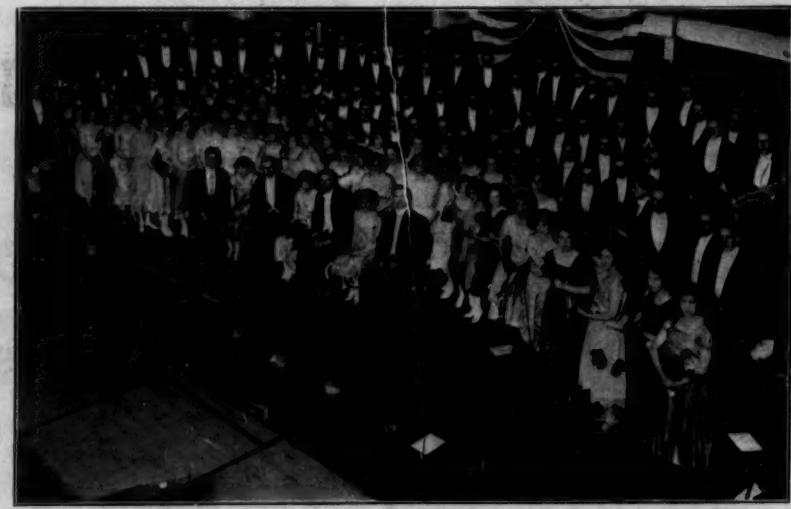
Gaylord Yost, violinist, and Dallmeyer Russell, pianist, are presenting the ten Beethoven sonatas for violin and piano in the recital hall of the Pittsburgh Musical Institute this spring. The first of the series was given on March 6 and the following sonatas were heard: op. 12, No. 1; op. 30, No. 1, and op. 30, No. 3.

sang the lovely L. Reinhold Herman number, *Bubbling Spring*. The University Band and Varsity Quartet offered lighter numbers. Frances M. Grant, who directs the string quartet (which played Tchaikovsky's *Andante Cantabile*) offered an excellent group of piano solos by DeFalla, Glinka-Balakireff and Debussy.

At the Inauguration Ceremony, the University chorus and orchestra rendered a selection from Gounod's *Redemption* and the orchestra gave a selection by Brahms. Two faculty members—Wellard Weihe, violinist, and G. G. McClellan, pianist—played numbers by Vieuxtemps and Mendelssohn.

The University of Utah Band and Glee Club, Thomas Giles director, were headline attractions on the Orpheum Circuit recently, giving both classical and popular numbers.

D. G. D.



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## BERLIN CONCERTS

CARL NIELSEN.

Compositions of Carl Nielsen, the eminent Danish master, were heard in two concerts during the last week. Rudolph Schmidt, a very able pianist, pupil and assistant of Leonid Kreutzer, had been entrusted by Nielsen with the first German performance of Nielsen's Theme and Variations, for piano, op. 40. This set of variations is one of the most valuable contributions to modern piano literature. It is eminently characteristic of its composer in its mixture of solid workmanship, clear design and melodic charm with modern color and harmony. Nielsen is always intent on giving a healthy and solid musical substance and never forgets himself in that passionate search for undigested new material, in which many of the younger people consume most of their force. Schmidt gave a very clear and impressive reading of the difficult and weighty composition and obtained an undoubted success for the new work and for himself.

The following night Charles Lautrup, the young Danish conductor resident in Berlin, included three Nielsen compositions in his orchestral program. Nielsen's first symphony in G minor, though written many years ago, had never before been played in Berlin. It shows Nielsen's starting point: Gade's mild northern tints applied to Brahms' symphonic technic. Decidedly more modern is a recently written score: *Pan and Syrinx*. *Tristan* and *Isolede* and Debussy's *L'après midi d'un faune* are the direct predecessors of this orchestral fantasy, which treats its theme with a fantastic humor of quaint and original charm. Nielsen's brilliant *Hahnenkampf* (cock fight), a fragment from one of his latest operas, will always make a sure hit by reason of its electrifying rhythms, its brilliant effects and its display of vivid temperament.

Dr. H. L.

DR. ALEXANDER BURGSTALLER.

Dr. Alexander Burgstaller, from Vienna, made his successful debut as a composer. Dr. Burgstaller had acquired an international reputation in chemistry before he turned to music professionally. He comes from an extremely musical family, one of his brothers, Alois Burgstaller, being once a celebrated Wagner singer; his sister, Valesca, a pianist of extraordinary qualities. On this occasion she played the piano parts of two of Burgstaller's sonatas for violin and cello. His music is not revolutionary nor old fashioned. In fact in listening to it one forgets to inquire its degree of modernity, because it appeals directly to the musical sense by its warmth of feeling and wealth of ideas. No doubt Burgstaller will reach a still higher technical perfection, but in these first offerings he has given proof of his ability and one will watch with interest his further development. Stella Eisner, vocalist; Georg Kulenkampff-Post, violinist, and Johnny Gaedeke, cellist, participated in the rendering of Dr. Burgstaller's program.

Dr. H. L.

CARA VERSON.

Cara Verson, an American pianist, played a program of little piano pieces with fluent technic, culture of tone and good taste. These trifles, however, are not sufficient to give an adequate idea of the interpretative powers she doubtless possesses, and one ought to hear Mme. Verson in a program of weightier and larger compositions before pronouncing a detailed judgment on her artistic achievements.

Dr. H. L.

GEORG LIEBLING.

Georg Liebling, well known to Berlin musicians for many years, has resumed his concert work after an interruption of considerable time. For his piano recital he had selected a program of standard works, centering in Chopin and Liszt. His excellent musicianship and mature manner of playing were duly remarked and helped him to renew the sympathies which he has long enjoyed here.

Dr. H. L.

RUDOLPH REUTER.

The American pianist, Rudolph Reuter, was heard in his second of three recitals in the Singakademie, when he offered an early Beethoven sonata, the fine posthumous sonata of Schubert in B flat, two pieces by Charles T. Griffes, the Brahms-Paganini Variations, and several by Liszt. Mr. Reuter has a splendid technical equipment which enables him to give a finished performance to everything he undertakes. He is a serious artist. A pianist who can play the Schubert sonata as he does is much more acceptable than a half-baked one having over-poetic tendencies.

A. Q.

EDWARD WEISS.

Another American pianist with prodigious technical means is Edward Weiss, whose playing has already been noted in a Berlin letter. The tremendous task Mr. Weiss has set himself by giving a series of five recitals in which only works of great magnitude appear, is especially deserving of recognition. Mr. Weiss is distinctly a pianist of virtuoso dimensions. The first two programs were devoted to Busoni, Liszt and Weber, the third and fifth to Liszt and the fourth to Schubert, Schumann, Beethoven and Chopin. Marvelous energy, memory and fingers combine

to dazzle his audience, but if the impression gained will last overnight—that is another question.

A. Q.

SYDNEY BIDEN.

Sydney Biden, an American baritone, gave a recital devoted only to lieder by Schubert and Hugo Wolf, which resulted in an indisputable success. Being in good form he made a decided impression on his audience, which applauded him generously. But any singer understanding his or her art as Mr. Biden does, could hardly fail to appeal to an audience with the aid of such master compositions as those selected for this program. Wilhelm Scholz on this occasion was an accompanist par excellence.

A. Q.

## FINE MUSIC DEPARTMENT AT HARCUM SCHOOL

The Harcum School at Bryn Mawr, Pa., a boarding and day school for girls, has a splendid music department, courses being offered in piano, singing, violin, cello, harp and chamber music. Classes are held in solfeggio, harmony, counterpoint and composition. Edith Hatcher Harcum, the head of the piano department, received her early training in her home city, Richmond, Va., under Frederic Hahr, a pupil of Liszt. From him she went to New York to study with Richard Burmeister, also a pupil of Liszt. Later she studied in Paris with Wager-Swayne, and, after her return to America, was one of the six accepted, out of a large number of competitors, for the artists' class of Wassily Safonoff, who was then conductor of the Philharmonic Orchestra in New York City. Since then she has studied in Vienna as the personal pupil of Leschetizky.

Mrs. Harcum has a number of pupils under her exclusive care. Students are taught from the very first that, no matter how simple the piece, it must be played with

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*The Buffalo (N. Y.) Express said the above about May Peterson, soprano of the Metropolitan Opera Co.*

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The ensemble classes, where the students play with other pianists, violinists and cellists, are helpful for reading rhythm and interpretation, and furnish much pleasure and inspiration to them. Advanced students on the piano, violin or cello have an opportunity to play some of the concertos of the great masters with an orchestra.

Once a month there is an informal recital, where the students play for each other and for their friends.

The idea of these musicales is not to show off the progress of the students, but to give an afternoon of pleasure for themselves and others, when they play and sing in a perfectly natural way, getting encouragement and appreciation and a new impetus to work, besides the poise which it is absolutely impossible to get without repeated playing before others.

## AMERICAN ACADEMY'S SIXTH PERFORMANCE

Suppressed Desires (a Freudian comedy) and The Marriage of Ann Leete, were produced by the seniors of the American Academy of Dramatic Arts at their sixth performance (thirty-ninth year) March 6, at the Lyceum Theater, New York. The Freudian playlet in one act was fairly well done by Anita Damrosch (the daughter of Dr. Damrosch), Annette Pitt and Richard Bartell. The second play, a four-act comedy by Granville Barker, was produced by special permission of the author, and brought forward a cast of twenty people, of whom those who especially excelled were Bryan Lycan, Barbara Bruce, West Phillips, Enos Jones and Evelyn Kingsland. All these showed physical and mental aptitude for their parts. The remaining actors were Spencer Tracy, Charles Callahan,

Allen H. Moore, George Meeker, Barnard Casady, Elizabeth Pearre, Monroe R. Owsley, Richard Bartell, Ellsworth Jones, Enos Jones, Gladys Clarke, Olga Brent, Sterling Holloway, Roy Carpenter and Rosalie Herrup.

## MARIA CARRERAS AN INCOMPARABLE PIANIST

As bold as this assertion may seem, it is correct; namely, that in Mme. Carreras are amalgamated all the pianistic and musical qualities one may desire to find in a virtuoso.

When Maria Carreras plays the classics, her classicism, her dignity and repose are impressive; when she interprets the romantics, her fantasy, her poetry and her gracefulness are inspiring; in Liszt her fire and passion are striking; in the moderns, her coloring and her touch are fascinating. The deep impression that she made on the public and press upon the occasion of her American debut was emphasized upon her second appearance. The numerous auditors were literally thrilled by her phenomenal technic and the fascinating beauty of her tone.

Before coming to the United States, Maria Carreras was scarcely known to our public, but her art was familiar to the musician, as her activity as a pianist has already extended to twenty countries, two hundred cities, and it is said that she has played more public recitals than any other living pianist. For many years—since that time, in fact, when she appeared in her native Rome playing Sgambati's G minor concerto under the composer's baton—Maria Carreras has played continuously in every European country and throughout South America. Her latest achievement consisted of a series of sixteen concerts in Mexico within six weeks.

Though of Spanish descent, Maria Carreras was born in Rome and in the eternal city gained her musical education under the direction of the great Giovanni Sgambati. At the age of five, she won the much coveted prize of a free scholarship to the Royal Academy of Santa Cecilia. It was at the expiration of her studies in this venerable institution that Mme. Carreras made her aforementioned debut with the Roman Philharmonic. Later followed concert tours in Germany, Russia, Scandinavia, England, France, Portugal, Italy, and lately a three seasons' tour of two hundred and fourteen concertos in South America.

In Europe Mme. Carreras appeared under the baton of Colonne, Safonoff, Stavenhagen, Mlynarsky, Steinbach, Landau, Ronald, Cajanus, Reznicek, Birnbaum, Oscar Fried, Marinuzzi, Molinari, Sgambati, Halvorsen, Chevillard, Jehin and other celebrities.

At the Czar's special invitation she played in Kiev on the only soloist in the commemoration of the tenth anniversary of the death of Anton Rubinstein. In February, 1913, she appeared as the fourth of the four pianists in the series given by the Philharmonic of Warsaw, the other three being Paderewski, Busoni and Rosenthal. This was her fifth appearance at that old and celebrated musical institution and her success with public and press was not inferior to that of her illustrious colleagues.

A. S. B.

## LOUIS DORNAY AND BETSY CULP IN RECITAL

Louis Dornay, dramatic tenor of the National Opera, The Hague, Holland, and his wife, Betsy Culp, pianist, have arranged what is called an International Song Recital. They are introducing ancient and modern Holland folk songs in this country. Both artists appear in native costume and this combination promises to be one of unusual artistic standard. Mr. Dornay is at present located in Kansas City. A long concert tour has been arranged for him, and together with Betsy Culp, in joint recitals, he is a very busy artist these days.

For the present Mr. Dornay is conducting a master class at the Kansas City Conservatory of Music, Kansas City, where he has not only become a favorite in the city and won many admirers by his lovely voice, but also is a teacher of advanced students and is rapidly taking his place in the foremost ranks.

## PADEREWSKI COMPLIMENTS MIURA

On Washington's Birthday Tamaki Miura sang at the University of Southern California, when the degree of Doctor of Laws was conferred upon Ignace Paderewski. During the evening she sat next to the great Polish pianist and by accident some water from her flowers spilled on him. Paderewski, in order to pay the Japanese prima donna a compliment, remarked: "See how your singing moves me to tears!"

Mme. Miura sang an aria from Madam Chrysanthemum, some Japanese songs, and two numbers by Alda Franchetti, who accompanied her at the piano; these were Samurai and Dille tu Rosa. After Mme. Miura had sung the Samurai, Paderewski turned to Mr. Franchetti and told him that he had great talent and his song was a rare gem.

## HURLBUT ARTISTS IN JOINT RECITAL

James Hinchliff, baritone, and Mrs. Charles W. Thompson, soprano, pupils of Harold Hurlbut, the de Reszke disciple, were enthusiastically applauded in joint recital before the New York Sunset Club on February 28. Mrs. Thompson won especial favor in *The Morning Wind*, by Gena Branscombe, and in a French number, in which her excellent diction was a delight to those who understood the language. The ease with which she sang many difficult high phrases won the confidence of her audience.

Mr. Hinchliff sang songs of a different type, relying on a splendid pianissimo and artistic phrasing for his effects. His singing of Cimara's *Fiocca La Neve* was enthusiastically received.

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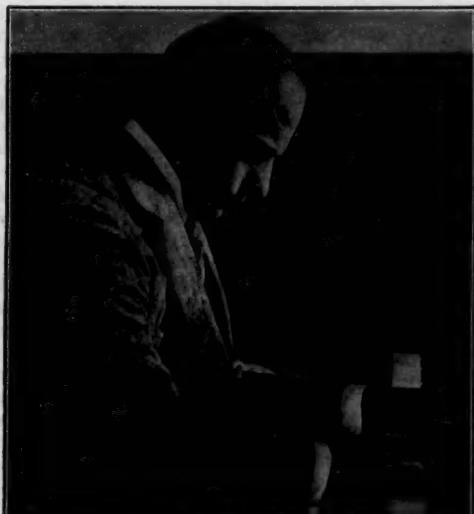
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119 East Nineteenth Street, New York City

# ALFRED MIROVITCH

**EMINENT RUSSIAN PIANIST-COMPOSER**

SCORED PHENOMENAL SUCCESSES AT RECENT APPEARANCES IN



PORTRLAND, ORE.	JANUARY	8th
SEATTLE, WASH.	"	9th
GREAT FALLS, MONT.	"	13th
KANSAS CITY, MO.	"	22nd
WINFIELD, KAN.	"	23rd
MT. PLEASANT, IA.	"	26th
FREMONT, O.	"	30th
FOSTORIA, O.	"	31st
ADRIAN, MICH.	FEBRUARY	1st
HILLSDALE, MICH.	"	2nd
WICHITA FALLS, TEX.	"	5th
BELTON, TEX.	"	6th
CHICKASHA, OKLA.	"	9th
SHERMAN, TEX.	"	13th
ARKADELPHIA, ARK.	"	15th
SEARCY, ARK.	"	16th
BLUE MOUNTAIN, MISS.	"	19th
COLUMBUS, MISS.	"	21st
ELON COLLEGE, N. C.	"	28th
BRISTOL, VA.-TENN.	MARCH	2nd

## PRESS COMMENTS:

### MIROVITCH SCORES HEAVILY IN NORTHWEST

*From The Morning Oregonian, Tuesday, January 9th, 1923:*

Alfred Mirovitch, the eminent Russian pianist, was presented in recital last night at the auditorium, under the direction of the Elwyn Concert Bureau. The opening number, a "Toccata and Fuga" in D Minor (Bach-Tausig), showed an exquisite balance of tonal values. Every note sang under Mirovitch's fingers. The orderly measures flowed like a lovely fountain of musical sound. His playing as a whole is perhaps more crisply accented than that of most artists of the piano. The logic of what he plays is never obscured. His playing was full of markedly unusual effects, notably at the end of the second number and others. But it was in the interpretation of Chopin that Mirovitch shows himself a transcendent artist. It was marked by the utmost subtlety.

*Seattle Star, January 9th, 1923:*

Alfred Mirovitch, who takes his place among the foremost Russian pianists of the day, was heard in concert for the first time in Seattle last evening in the

Plymouth Congregational Church. A brilliant pianist, his playing of the various numbers was greeted with full appreciation. His technique, power of interpretation and tonal coloring were very commendable.

*The Oregon Daily Journal, Portland, Oregon, Tuesday, January 9th, 1923:*

In Alfred Mirovitch, Portland music patrons have found a new pianist to talk of and praise. They heard him last night at The Auditorium and applauded so enthusiastically there can be no room for doubt as to the warmth of his reception.

Mirovitch is Russian with balanced temperament and poetic inspirations which he understands so clearly to express through his playing that the audience becomes inspired and seemingly follows him in thought and mood every minute of the program. His hearers seem to feel spontaneously the emotions he experiences as his fingers tempt from the piano tones that sometimes one thinks would not be obtainable from an instrument of wood and metal.

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# MUSICAL COURIER

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NEW YORK THURSDAY, MARCH 22, 1923. NO. 2241

All Doctors of Music practise homeopathically.

Day by day, in every way, Meyerbeer, Mendelssohn, and Rubinstein are getting deader and deader.

Singers are praised when they are in good voice, whereas the greater art of the vocalist is to sing well when in bad voice.

The literary critics really are more original than the music critics, for they do not keep telling young authors to write like Shakespeare, Dante, Schiller, Goethe, and Voltaire.

Many persons seem to be able to imitate pictures by the classical masters, but no one has as yet imitated successfully a symphony by Schubert, a sonata by Beethoven, a nocturne by Chopin, or an opera by Wagner.

In the Vancouver Daily Province, J. Butterfield wonders why Liszt, an abbé, could write such a wonderful Liebestraum (Dream of Love). Another abbé, named Prevost, wrote one of the most tender and exciting love stories ever told, that of Des Grieux and Manon Lescaut.

An Austrian scientist announces that he has discovered a new electro-musical magnetic treatment. When informed of the great news, the head of a music class in this city remarked: "I wish he had invented instead a treatment wherewith I could make delinquent pupils pay their bills."

When Ermengarde asked the composer, "What is the meaning of sonata," he answered gloomily, "Poverty"; and when she tried to cheer him with her opinion that "Composing is a noble calling," the brute commented pessimistically: "Yes, calling at the publisher's."

From "Peltastes" comes the following postcard: "I read in your last issue, 'There is plenty of room to stand behind the seats at the Town Hall.' Und immer fragt der Seufzer: Wo?" We shan't tell Peltastes where this space is; but we do ask him, next time he goes to the Town Hall to enter by either of the side doors, instead of the center door—and then use his eyes.

At the Moscow Art Theater the other evening, reading the explanations in English of the plays and characters, written by Oliver M. Sayler, we were struck by their completeness and lucidity and wished in our hearts that the example of clear English and exhaustive (though not very long) explanations set

by him, might be followed by certain makers of music program notes. There are several men writing program notes in this and other cities whose work is of the first rank. But, on the other hand, there are a great many more who, to judge from what they produce, are neither writers of good English, nor possessed of a thorough knowledge of music.

The Evening Telegram says that musicians are slowly invading the halls of legislation in Washington and mentions some of the Senators and Congressmen who sing. The Evening Telegram does not seem to know that singers seldom are musicians.

A music lover is one who enjoys a concert because he is fond of music. A musical enthusiast is one who mobs the performer. A musician is one who scowls and picks flaws in the conception, interpretation, and execution.

Admitting that Moscow now is the largest Russian city, certainly a look at a Carnegie Hall audience whenever a Mascha, Hascha, Kascha or Rascha plays the violin there, must lead one inevitably to believe that New York is a close second to the Soviet capital in point of Russian population.

This is the day of experimenting and combinations. Arthur Bliss, the English composer, has produced a concert for piano, strings, percussion and tenor voice, which is to be tried out for the first time at the Bournemouth English Festival that begins on March 24.

After the Boris Godunoff performance at the Metropolitan last Wednesday afternoon, Michael Bohnen, the new German baritone, himself a singer and actor of quite unusual ability, went behind to tell the great Russian how much he had been moved by his performance. Bohnen begged Chaliapin to accept as a souvenir a ring which had been presented to him by some admirers several years ago, and Chaliapin, in return, pressed his gold watch chain upon Bohnen. The referee called the affair a draw, and his decision was sustained by the judges.

The Vienna Symphony Orchestra is looking for some English or American angel or angels to spend a little money this summer in connection with its daily popular concerts, given in the Burggarten when the weather is fine, and in the adjacent Festsaal of the Hofburg when it rains, from May 15 to September 15. The management suggests that American and English composers who would like to have an opportunity to hear their own works played and to conduct them (and other works as well), can have it for what represents a comparatively small sum in real money, with the Austrian crown hovering around 70,000 for the dollar. If any composer going abroad this summer is interested, he can obtain further information from this office.

Bruno Walter, who is announced to conduct concerts of the Boston Symphony Orchestra at Boston, on March 30 and 31, will have the honor of being the first guest conductor of that orchestra in its entire existence of forty-two years. Various prominent composers have conducted some of their works with the orchestra, but this is the first time that a professional conductor has ever replaced the regular man. Not only is it a distinct compliment to Mr. Walter but also a sign of liberalism and awakening to knowledge on the part of the directors which one scarcely expected from them. Personally, we regret that Mr. Walter is not also to conduct a pair of concerts with the magnificent Boston organization in New York. It would be interesting to hear it once more under the leadership of someone who is really able to exploit its almost limitless possibilities to the full.

Jeanne Gordon did something last Sunday we have never heard done at the Sunday evening concert at the Metropolitan. She literally "stopped the show" with her singing of the Habanera out of the first act of Carmen. They were giving the whole of the first act and had to wait for two minutes while Miss Gordon bowed and bowed again to round after round of applause, which followed her singing of the Habanera, that old and rather unvocal number that usually gets a mere perfunctory hand or two. Further, Miss Gordon had to make her success by purely vocal effects, for there were neither costumes, scenery nor action. Nobody with a voice as suited to the part as hers has sung Carmen at the Metropolitan in a month of Sundays. And now why not give her a chance to show what she can do in a regular performance of the role? Why search the ends of the universe for Carmens who do not make any particular sensation once they have arrived, when there is such fine material right at home?

## FREE SPEECH

A curious new feature seems to be developing in art circles, a feeling that freedom of spoken criticism should be curtailed. No question has ever been raised as to the perfect right of the critics who appraise art works for the benefit of readers of the public press to air their views. It is even felt in some quarters that the more adverse the criticism and the more outraged the critic the better advertisement it will be for the work under discussion.

But a contrary view is taken of talk. One has to fear that even quite a harmless remark will cause offense with adherents of one or other of the almost innumerable new fads or schools or whatever they ought to be called that are springing up about us to enjoy a longer or shorter career according to the energy and plausibility of those back of them. Particularly is offense to be feared when one fails to take these new art categories seriously. Whatever else they may be, they are held by their inventors to be deeply serious.

Go to the salons of the cubists or whatever they now call themselves, and you will soon discover that if you are inclined to be a scoffer you will be far from welcome. Laugh at free verse and you will sooner or later be surprised to learn that what seems to you pure fun and of no importance whatever is deadly earnest to others and that you are causing as great hurt as if you ridiculed a man's religion or his most sacred traditions.

It is easy to assume that such things cannot possibly be a matter of personal importance, that, at least, even propagandists must be able to look upon them as impersonal. But that is far from being the case. From Coué to the Eighteenth Amendment we find on all sides people who will become just as angry about laughing comment or serious criticism as if you were stepping on their individual toes.

To people who have no such feelings—and there are many such—this attitude is almost incomprehensible. They cannot understand that things of this nature can be taken so to heart. And this is especially true when it comes to matters pertaining to the arts. Why a cubist painter or a futurist musician, an Expressionist or a Dadaist, should take it as an affront when a bystander laughs or sighs or protests, is something that the average person of cool, impersonal vision fails to grasp.

It would seem that any artist, any producer in any line, animated by a serious desire to advance, would be glad to get any point of view of his efforts. If he knows he is right it can do him no harm to discover at what point and to what extent he is misunderstood. If, as is nearly always the case, he is only partly right, surely comment and criticism, even the reaction of ignorant observers, can only be helpful.

The same must also apply to artists of all sorts who must, if they retain an open mind, observe what particular portion of their work gets over best, what pieces get the most hearty applause, what the critics have to say about it, and how much the various critics are in accord. After all, critics do agree in some things, and artists must gradually become aware of this and could, one would think, accept such criticism as constructive and build upon it.

Of course, as has already been said, if they are sure they are right they will go right ahead until they are understood. A Wagner, to cite a proverbial example, will not change his methods to please anybody, and, in fact, criticism both spoken and written, only strengthened his purpose and united more closely the friends who gathered under his banner.

Something like that should be the reflection of all pioneers. If they are right neither laughter nor criticism can do anything but cement more firmly party allegiance. If they have constructive minds and a sincere purpose to arrive at the truth they will not be disturbed at opposition.

And, anyhow, it is better to be talked about to your face than behind your back. Polite and insincere applause is the most deadly thing in the world of art, especially when the very people who politely applaud politely whisper their scornful comments so as not to give offense.

People will talk, whatever we may say or think about it, and since it is impossible to control opinion or to silence its expression, why not get the benefit of it by encouraging free speech?

## MAYOR HYLAN CONCURS

The following letter explains itself:

CITY OF NEW YORK  
OFFICE OF THE MAYOR

March 9, 1923.

Philip Berolzheimer, Esq., Chamberlain.

Dear Chamberlain Berolzheimer: I have read with much interest the report transmitted to me by you as chairman of the committee to investigate the subject of licensing music teachers.

The report indicates how thoroughly and fairly your committee went into the subject and I am quite prepared to accept its suggestion that the regulation of music teachers might best be promoted through a movement initiated within the profession.

There can be little doubt that a movement sponsored by the musical profession would help to wipe out charlatans, the incompetents who will take the last penny of aspiring musical artists and the unmitigated frauds whose alleged European conservatory qualifications have often been proved to be as unsubstantial as the stuff of which dreams are made.

In dissolving your committee as requested in your report, may I extend to you my personal thanks for your own zealous efforts as well as those of the other members, and at the same time assure you of my hearty appreciation of the patience, tact and good judgment which were exercised by the committee throughout its investigation.

Very truly yours,

(Signed) JOHN F. HYLAN,  
Mayor.

It is now evidently up to the music teachers. Either they must regulate themselves, or they will be regulated. That is what the letter obviously means, and it was a foregone conclusion that this would be the result of the entire investigation. All this was pointed out by the MUSICAL COURIER in the first place.

But will the music teachers do anything? It appears that they are organizing into groups. How effectual these groups will be in regulating the profession so as to satisfy the authorities remains to be seen. Would it not be far better to organize a single society to include all music teachers? It is natural to have the feeling that in a problem of this particular nature numbers will count more than individual merit. If only those at the top of each professional group organize, the associations will no doubt be more agreeable and more useful in a direct way to the members, but will they cover the ground?

There are a great many teachers in New York who have a perfect right to teach but do not stand high in the profession, and it seems doubtful that they will be included in any one of the associations now forming. They are not felt to be of the same class. They are not, yet they must be considered in this problem. Unless the association is pretty universal there will always be so many on the outside that no real stop will be put to charlatanism.

In other words, to be effective the association, or associations, must include all reputable teachers on the inside, leaving only the charlatans on the outside. That, at least, would be our understanding of the matter. Who is to decide which teachers are reputable and which are not is another matter, and one which we most certainly will not undertake to decide. We believe, however, that an association would soon get to know the fakers by coming in contact with them, being thrown into association with them, observing them. A charlatan could not long live among real teachers without being found out.

## A CHOPIN PRELUDE

The newly discovered prelude by Chopin, recently played in Paris by the Swiss pianist-composer, Emil Blanchet, was mentioned in a recent number of the MUSICAL COURIER. We are indebted to Alfred C. Boswell, the Pittsburgh pianist, for a more detailed history of it. This is Mr. Boswell's letter:

More in re the Chopin Prelude discovered in 1918 in Geneva. A small notice appeared in your last issue, February 22, which mentioned a recent performance there by my friend, Emil Blanchet, in Paris. I have before me the original edition thereof from which I quote the footnote as follows: Joué pour le lèvre fois par E. R. Blanchet, Lausanne, Avril, 1919, cette composition fut cédée par le dédicataire (Pierre Wolf) à son élève, Mlle. Forget; retrouvée dans des papiers de famille, elle fut communiquée par M. Pierre Forget aux "Pages d'Art," que la reproduisent dans le No. d'Aout 1918.

The writer was studying with M. Blanchet in 1918 and 1919 and my attention was called to this interesting fragment by him. I believe also that I was the first pianist to play it in New York at the Town Hall, April 18, 1921. While in Lausanne I was assured by musicians who had seen the manuscript that it is undoubtedly authentic. Certainly the music itself gives that impression. For melomaniacs who are interested I might add that the Prelude is published by Edition Henn, Place Neuve, Geneva.

## BROCK PEMBERTON TRIES IT AGAIN

Brock Pemberton evidently carried a strong love for opera into the profession of theatrical producer—perhaps as a result of having so often been one of the stars of the Ten Nights Club show. Two seasons ago it was *Enter Madam*, in which the heroine was an operatic prima donna, that started him on the road

to fame; now he has followed it with the stage version of *Rita Coventry*, which, if not quite so amusing as the former play, at least has the virtue of more accurately representing the modern prima donna.

## QUICK CHANGE OF STYLE

No doubt the music of 1380 would sound as strange to us as the English of the old poet Chaucer. Both the tonal art and the English language have made enormous progress during the past five and a half centuries. In the language the progress has been more regular and gradual. New words and expressions have crept in one by one, and every now and then a word gets dropped and becomes old-fashioned or obsolete.

The changes in musical style have usually been more violent. New styles are sooner established and old styles are more readily dispensed with. Music that is fifty years old is much older in style than the English of fifty years ago. The poetry which Keats wrote in 1820 is extraordinarily modern beside the music of Clementi, Hummel, Beethoven of the same date. And who would believe that the masses and madrigals of Palestrina are of exactly the same age as the following sentence from Edmund Spenser:

It is then a very unseasonable time to plead law, when swords are in the hands of the vulgar, or to think to retain them with fear of punishments when they look after liberty and shake off all government.

Spenser's English, when he did not affect the old style of his poetry, is almost modern, except for a few changes in the spelling of certain words. But music has changed the tuning of its intervals to make a new scale, has utterly abandoned the old vocal counterpoint, has remade or invented every instrument now in use since the death of Palestrina.

These sudden and extreme changes have been, and probably always will be, the reason why new composers have such difficulty in gaining the ear of the public. New music is very often almost a new language. Hummel in 1820 and Stravinsky in 1920 are as far apart as Chaucer in 1390 and Kipling in 1890. In fact, Kipling would probably be more tolerant of Chaucer than Stravinsky would be of Hummel.

It is possible that the reason why so many very advanced composers pass into obscurity so quickly is that they have given up too much of the musical language the public understands and have introduced too many new musical phases which the public will not accept. It is all very well to produce an occasional "jabberwocky," but the composer of it must bear in mind that the public may take his production as a joke and refuse to accept his language seriously.

## THE CLACQUE

Last Saturday evening was quite a field night at the dear old Met. It was Andrea Chenier and the dear old claqués—two or three of them—were busy. There were groups of claquers scattered about, unusually broad and heavy handed. (By the way, we noticed the other evening the ex-head-claquer of the Chicago Opera before it became civic, who seems to have transferred his affections to the Met.) It was annoying, because there was frequent applause where there was no need for it, and where it interrupted the dramatic movement of the unusually dramatic opera. But that was not so annoying as to have some of the artists step out of the picture and bow in answer to these non-gratuitous outbursts, right in the middle of scenes. That sort of things smacks very much of Foggia or Brescia or Bari. One is astonished that Mr. Gatti tolerates it in New York.

## CHALIAPIN SUPREME

Seeing Chaliapin again in Boris Godounoff, after an interval of several months, the first impression of him was confirmed and even strengthened. It is without doubt the most emotionally moving characterization that has ever been seen on the operatic stage. Chaliapin, without a voice, would still be one of the greatest actors of the day. What would an operatic performance, given with a complete cast of male and female Chaliapins, be like? Alas! That is one of those ideals that will never come within miles of achievement.

## CINCINNATI PROUD OF MRS. DARBY

The appointment of Mrs. J. W. Darby, of Cincinnati, as the new manager of the Cincinnati Symphony Orchestra, is a thoroughly deserved promotion. Mrs. Darby has been connected with the organization for many years and has done fine work in aiding its advancement and development. Her present appointment is not only a fitting reward, but also a distinct tribute to the efficiency of women in musical managerial matters.

## SAN CARLO OPERA SUCCESS

The San Carlo Grand Opera Company is scoring a striking success in the Pacific Coast cities. Los Angeles, in a two weeks' engagement, gave the organization \$60,000, and not in that city's musical history have such throngs assembled to hear popular priced grand opera. Charles R. Baker, associate manager, is wearing a new \$10 hat won from his friend Behymer as the result of a wager on the volume of business the company would do at the Philharmonic Auditorium. A strange freak of the fortnight there was that the second week ran \$10,000 ahead of the first. San Francisco had a three weeks' San Carlo run, the opening performance, February 26, with *Butterfly* and *Miura*, being entirely sold out and hundreds were refused admission. Business for the San Carlo Company in the extreme Northwest, too, looks highly promising. Tamaki Miura is attracting sold out houses, while Anna Fitzu, both as *Tosca* and *Mimi*, has achieved some brilliant triumphs. Alice Gentle's *Carmen*, in both Los Angeles and San Francisco, was acclaimed, and her *Santuzza* also. The San Carlo Opera is the best balanced and numerically greatest Mr. Gallo ever has sent to the Coast. After visiting Portland, Seattle, Vancouver, Spokane and Denver, the company will cross the country to New Orleans, sailing from the Crescent City for Havana April 14, for its season in the Cuban capital.

## LADIES AT THE OPERA

Of the ladies that sparkle at a musical performance, a very small number has any quick sensibility of harmonious sounds. But every one that goes has her pleasure. She has the pleasure of wearing fine clothes, and of showing them, of outshining those whom she suspects to envy her. She has the pleasure of appearing among other ladies in a place whither the race of meaner mortals seldom intrudes, and of reflecting that, in the conversations of the next morning, her name will be mentioned among those that sat in the first row. She has the pleasure of returning courtesies, or refusing to return them, of receiving compliments with civility, or rejecting them with disdain. She has the pleasure of meeting some of her acquaintance, of guessing why the rest are absent, and of telling them that she saw the opera, on pretense of inquiring why they would miss it. She has the pleasure of being supposed to be pleased with a refined amusement, and of hoping to be numbered among the votresses of harmony. She has the pleasure of escaping for two hours the superiority of a sister, or the control of a husband; and from all these pleasures she concludes that heavenly music is the balm of life.

[This is as true—is it not, fair readers?—as when it was written by the late Dr. Samuel Johnson, in the year of our Lord 1758.—The Editor.]

## ANOTHER ORCHESTRA

"It is pointed out," says the statement announcing the organization of the new American National Orchestra, "that the national orchestras of other countries provide a means of expression for the native artists of those countries. Such a means it is proposed to provide for native American musicians in the American National Orchestra." What countries, by the way, have national orchestras? England? No. France? No. Germany? The orchestra that plays at the National Opera in Berlin also occasionally gives concerts, but it is not primarily a concert orchestra, nor is it the first orchestra of Berlin. The same is true in Vienna. The members of the orchestra of the National Opera form the personnel of the famous Vienna Philharmonic Orchestra, but the latter is a private organization. Italy's one symphony orchestra is neither national nor royal. Holland has no national orchestra, nor Belgium, nor Switzerland, nor Spain, nor, so far as memory serves, any of the Scandinavian countries. So where are those national orchestras?

## A FALSE RUMOR

The emphatic denial by Manager Brennan of the Boston Symphony Orchestra of the truth of the rumor, published in a New York daily, that the Hub organization would not give its regular New York series next season, is good news. It would be an uneconomic move to abandon the series, for though they will not draw as heavily as they deserve until the orchestra is again outfitted with a conductor of the first rank, patronage will return when this is the case, and it will be much easier to build up on the present foundation of a fair subscription list than to be obliged to start all over again.

## VARIATIONETTES

By the Editor-in-Chief

It is amazing how sometimes an intended jest in reality conceals a great truth, as this valued communication shows:

New York, March 12, 1923.

Dear Variationettes:

I noticed the attached in a recent issue of your esteemed paper—on its editorial page at that:

"In music we have the Russian Five, the French Six, and the German Three. In this country we have the American Nine—but that has nothing to do with music."

Can it be that your department forgot that the American Nine now stands numerically for the American Guild—and that it has *everything* to do with music (American preferred)?

Cordially,

ROSALIE HOUSMAN.

Music for the working classes is no new thing. In the London Musical Times of March 1, 1863, there was this cheerful notice: "Mr. R. Andrews' concert for the sewing classes in the Chorlton district took place on February 21, in the Temperance Hall. The performance commenced with the Dead March on the harmonium, by Mr. G. S. Andrews, who also played a Fantasia on the pianoforte." Variations, possibly, upon Chopin's funeral march, or the Dies Irae.

Somewhere, sometime, some place, O. G. Sonneck wrote the following brave words: "It is a hypocritical chauvinism in a parade of self-intoxication that ranks MacDowell with Bach and Beethoven, and sheds tears of patriotic emotion over every American composer to the exclusion of Europe's greatest writers. It is a policy of exclusion that will get us nowhere."

Eugene Goossens declares that he does not know a single piece of modern music "that has not got a tune. It is, however, often difficult to detect." One feels like exclaiming with Dr. Johnson: "Difficult, sir? It is impossible."

A violinist may be proof against all other flattery but his vanity throws somersaults of delight when an orchestra asks him to play the Brahms or the Beethoven concerto.

A silk hat is something that men used to wear at the Opera.

Mary Ellis Opdycke's "A Trend of Musical Criticism in America" (in The Sackbut, March) expresses many striking phases of the subject, but none more trenchant or truthful than this:

Further consideration of our two critical schools seems to show a general age division. Most of the older men write judgments, more of the younger ones record reactions. A natural development this, since youth lacks criterion for judgment and age the naïveté to admit personal preference. Indeed, when an elderly person feels a preference he is apt to disguise or justify it in general terms, savouring of an actual sentence, while the modest fledgling prefixes his technical dictum with an apology: "It seems to us . . ."; or, "Our feeling was . . .".

But there are exceptions. To the end James Gibbons Huneker retained the adventurous spirit in his nightly sojourns through the concert halls. However faded his strength, his pen expressed an excited and sensitive personality. Similarly a few grave young men carry scores of the third Leonore Overture to each performance and turn the pages as if in search for evidence on which to base a statutory decree.

Apart from these notorious examples, whom we tend to classify, after all, as eternally young or prematurely old, the age division holds. And every day it seems more clear that the stock of criteria is the necessary passport for the judicial critic. The man who has heard perhaps five Aidas hardly dares to pass a verdict on a sixth with the same authority as the man who is judging his sixtieth. For less and less is being said about the eternal principles of art on which any qualified expert may judge any artist. The very wisdom which qualifies an expert is but the accumulation of a number of individual experiences. Good singing is to sing as Mme. So-and-So sang, combined with certain other qualities of Mme. Somebody Else.

From A. P. G. we learn this: "It might be worth while for you to learn that I know a man named Violin who does not play the violin." We cannot comment on this until we get an answer to our cable to Sir Frederick Bridge, the London musician, asking him whether he plays bridge.

The Chicago Tribune's opinion is that Massenet's Cleopatra is "the world's worst opera." What is your choice for last place?

The opposite extreme is represented by an estimate which the Boston Transcript republishes from the Manchester (England) Guardian: "Strauss' Helden-

leben is in one section almost an apotheosis of noise and discordance, and in another marks the departure of modern music into the decadence of unmusical, yet as a whole perhaps represents the high-water mark of music in our time."

"The stars were millions of years in the making. You see, they had no press agent."—Evening Telegram.

We are glad to inform our worried and trembling readers that a magistrate, just as Marcus Aurelius and wise as Solomon, dismissed the charge against us of being the century's boldest and most brilliant financial footpad.

Our whole critical profession feels flattered (like the old actor who was asked to change a five pound note) because Mme. Gadski has sued Henry E. Krehbiel for \$250,000 for libel.

We do not intend to mention the name of that prima donna who bought a copy of Norris' Certain People of Importance and threw it out of the window when she found no mention or picture of herself in the volume.

Premiers, however, when they fall out among themselves, are as bad as prima donnas. Look at Poincare and Clemenceau, and Lloyd George and Asquith.

The terrific tennis defeat of Molla Mallory by Suzanne Lenglen at Nice last week was promptly avenged by Albert Spalding at Carnegie Hall on Sunday when he conquered Schubert and Mozart easily. America must hold her own against these foreigners.

Students of Newcomb College, in New Orleans, were obliged to undergo an "intelligence test to determine their knowledge of everyday subjects." Some of the answers were to the effect that Francis Scott Key was a woman who wrote poems; Sequins were described as a variety of fish; brilliantine was declared to be a preparation "that young ladies put in their eyes to make them shine"; maraschino was a "Premier of Russia before the war"; Filet Mignon was an opera by Puccini, and Lot was "the man in the Bible who had a salty wife."

A plan is on foot for a permanent orchestra in Buffalo, and several novel features are in contemplation in connection with the organization. First of all the personnel is to be confined strictly to Buffalo local musicians, and the soloists also are to be home products of that city. This will extend "opportunity for self expression and self development." Also it will serve to keep the salary budget down and lessen the deficit, if there is to be one. Furthermore, it is planned to employ seventy musicians for part time services at current rates, and to employ the conductor and leaders of the first violins, violas and cellos for full time service. The leaders of the string sections are to be organized into a string quartet, "which will advertise the orchestra and raise money by concerts." The financing of the organization also has unusual aspects. One-third of the annual fund required is to be asked for by appropriation from the City Council. One hundred underwriters, at \$100 each, are in contemplation. The ticket sale, at 50 cents for all the seats, is another means relied upon to get money. For the financing of the string quartet it is intended to secure 1,000 members of the association at \$10 and to offer these subscribers two free tickets for a series of five chamber music concerts. In connection with the orchestra its sponsors purpose to organize a conservatory of music to train new talent and offer the student a way to support himself. Also a junior orchestra, under the concertmaster, is one of the related projects. The concerts may be held Sunday afternoons with public rehearsals Saturday mornings—possibly preceded by an explanatory lecture. Orchestras, like everything else requiring a large outlay to make maintenance (and especially permanency) possible cannot exist without sound business principles underlying the handling of the exchequer. The Buffalo promoters seem to have hit upon a set of ideas combining practical, ethical and esthetic advantages. The evident scheme to make the orchestra a pivotal base for all musical effort in the city is excellent. It has been tried partially and successfully in Philadelphia, Detroit, Cleveland, Cincinnati and other American

cities. More of them might follow the good example. And when most of them have put it in practice, another fine dream might be brought forward for realization, that of a permanent opera company for every community able to afford it.

Another "different" Stokowski program is that which he leads in Philadelphia, March 31: Schönberg's Chamber Symphony, Debussy's Nocturnes, and Mozart's Jupiter Symphony.

Evening Telegram wisdom: "To the man who gets no press notices a clipping bureau seems sheer nonsense."

London Punch of February 14 had this delicious travesty, too good to escape complete quotation:

"COMPLIMENTARY."

(An attempt to explain the unlikely people one encounters at musical recitals).

*Mrs. Highbrow (at the 'phone).*—Is that Mrs. Smith? I wonder if you have Wednesday evening free next week. If so, I can send you a couple of tickets—

*Mrs. Smith (with palpitating eagerness).*—Theater tickets? How perfectly sweet of you to think of me, dear! So glad that I'm free next Wednesday. What's the show?

*Mrs. H.*—It's a pianoforte and violin sonata recital at the Mongolian Hall. We can't go ourselves, and it does seem a pity to waste the tickets.

*Mrs. S. (in a small voice).*—Ye-e-es, of course it does. We shall love to go—that is if nothing unforeseen happens to keep us at home next Wednesday. Anyhow, thank you so much. (To Mr. Smith, after she has rung off) She's sending us seats for a beastly sonata recital. I call it mean, considering Mr. Highbrow is a dramatic critic and gets tickets for everything.

*Mrs. Smith.*—Well, you're not compelled to go.

*Mrs. S.*—I couldn't get out of accepting them. And in any case it seems a pity to waste the tickets. We owe those dreadful bores, the Browns, a dinner. Suppose I send them the tickets instead? It seems a good idea.

*Mrs. S. (doubtfully).*—The idea is all right, but do you think the Browns—? (Left ruminating).

*The Next Day.*

*Mrs. Brown (reading letter from Mrs. Smith).*—Of course I'm so *fearfully* disappointed I can't go myself. It's sure to be a delightful recital, and I know how you will appreciate it. Why, I didn't know Mrs. Smith was musical.

*Mrs. Brown.*—She probably isn't; that's why she's sending you the tickets. Wants to get rid of 'em.

*Mrs. B.*—Well, I really can't spare the time just to go to a sonata recital. Still, it seems a pity to waste the tickets. I think I'll give them to Miss Thompson. Poor girl, it would be a real charity. These day-governesses don't get much amusement, living in a boarding-house and all that. Then it will be a good opportunity for improving her mind. Luckily the tickets are for her afternoon off. I couldn't spare her if they were for another day.

*The Same Evening.*

*Miss Thompson (to boarding-house cook).*—By the way, Cook, I wonder if you'd like to go to this performance on Wednesday? I can't go myself because I've arranged to go to the pictures with a friend. Can you go? It seems such a pity to waste the tickets.

*The Day after the Recital.*

*Cook (relating her experience to the Housemaid).*—I tell you it was a fair treat to see 'im at the pianer swinging 'is 'ead about and banging and thumping on them keys until I thought they'd break in two in 'is 'ands. And the perspiration fair rolling off 'im. It was a bit of all right for me to sit there quiet and see anyone workin' so hard. *Why, it was better 'n the pictures.*

Income tax day is over and many musicians regretted that they had no income large enough to be taxable.

No, Choridia, it was not appropriate for your phonograph to play *Wie Gruen Sind Deine Blaetter* on St. Patrick's Day.

A columnist estimates that 362,874 Russian princesses have been discovered working in menial positions to get a living. This is the moment, then, to mention that New York harbors 121,721 Russian princesses who shot Rasputin, and more of the shooters are coming over by every steamer.

A London faker advertised that "Bernard Shaw acquired the ability to play music by taking my newly devised system of lessons." Promptly Shaw wrote to the Westminster Gazette: "I congratulate my namesake on his new accomplishment, but to avoid confusion and avert offers of engagements as a virtuoso in competition with my friends Busoni and Walter Rummel, perhaps you will allow me to inform the public that I play as badly as ever if not worse, and that I have never heard of this new system."

There are only two inhabitants of the Orkney Islands. Just imagine if both were singing teachers.

It is Lent and every year we give up something piously in deference to the occasion. This year we intend to give up going to Fidelio.

LEONARD LIEBLING.

## MORINI TALKS OF STUDENT DAYS WITH SEVCIK

"How wonderful to have Prof. Sevcik in America and at Bush Conservatory," exclaimed Erika Morini recently, as she rested after her program at Orchestra Hall, Chicago. The young violinist who, still in her teens, had just returned from her third Chicago triumph, where at the conclusion of the concert, many eager enthusiasts crowded around the platform begging for more encores till she exhausted all the music she had brought with her to the concert hall.

The petite young woman was seated in her suite in the Drake Hotel, Chicago, when she talked of her student days under Prof. Sevcik, whom she calls "the greatest teacher of violin in the world."

"But tell me first when he is expected," was her first request of the interviewer. Told that the great artist would be in Chicago the first of March, to remain until September, she said: "That is splendid. It will be as it was in Pisek. All the time I was with him I concertized during the winter months and studied with the professor during the summer months.

"He is a wonderfully kind man," she continued, her eyes sparkling with affectionate enthusiasm, "and he took great interest not only in me, but also in all his pupils. He has unlimited patience and a way of interesting his pupils in hard work that is uncanny. That is, all his pupils but me," she added smiling. "I'm afraid I was lazy at first, but of course I was just a little tiny tot, not more than six years old, when I first went to him, and enjoyed playing with my dolls more than I did practicing.

"The professor always worked very hard with his pupils in Pisek, and he would spare neither himself nor them in his ambition to help them. That I think is the secret of the success of the great numbers of his pupils—that and his ability to inspire them to earnest work. I have seen him go over a difficult run with a pupil many times in a lesson and help in every way possible to conquer it. It is always the individual need of the pupil which he studies and builds his training on.

"Sevcik's lessons in Pisek were always private, but he would often ask me to stay after my lesson and play for

the other students. Sometimes I liked to do this, and sometimes not, but we always obeyed the professor. He never openly praised any of us, but on the other hand he was never discouraging. It was always fair encouragement to do our best."

The young violinist smiled as she recalled more details of her student days in the quiet little village of Pisek. It is, it seemed, a small town fairly overrun with ardent fiddlers, much to the disgust of the townspeople. Every house contained one or more ambitious violinists attracted by the great maestro, to whom the hours of the day were not enough to absorb the teachings of this world famous pedagogue. As one went down the street the ear was assailed by scales and arpeggios, bowing exercises and double stops ricocheting from house to house. Each bespoke the musical endeavors of violinists who have since, like Miss Morini, found professional success. Through this maze of busy violinists wandered this tiny genius of seven or eight years. She took impish delight in rapping on the windows of each house to interrupt the students there in the midst of their most agonized efforts.

"Professor Sevcik is a tireless worker," the artist continued. "He himself says he never sleeps, and I know that in Pisek he would often teach from 6 in the morning till 12 at night, and tramp in the woods till dawn. He lived with his sisters in the little town, and his two chief delights were the forest, where he could wander as often as he willed, and his garden. His hobby is growing mushrooms, and he whimsically postponed the trip to America because, as he said, his mushrooms would not be ripe until later.

"Professor Sevcik is a wonderful man," said Miss Morini again, "and Americans are more than fortunate to have the opportunity to study with him in this country. It will bring to them all the advantages of study which previously they have had to go to Europe to get, and it means, of course, that many American students who could not go to Europe will have the opportunity brought to them. I am delighted that Bush Conservatory has secured him."

E. B. S.



RODERICK WHITE.

A painting of the American violinist who is now under the management of M. H. Hanson.

in St. Petersburg with Leopold Auer, and he continued his studies with him in London and England.

Mr. White sailed recently for France where he will meet M. H. Hanson, who has arranged an European tour for the violinist. Mr. White returns to this country in the fall.

**Emma Heckle First Local Singer at Cincinnati Music Festivals**

In the Cincinnati Times-Star of March 10 there appeared an interesting article headed, "May Festival Music Being Studied," which, in giving a little history of these festivals, said in part: "An especial guest of the afternoon (a recent meeting at the Clifton Music Club) was Emma Heckle, who, in 1878, at the first of the festivals held in Music Hall, was honored by being the first Cincinnati singer to be granted the tribute of place as soloist at the festivals, coming from the studio of the late Clara Baur, founder of the Conservatory of Music."

Ethel Leginska will sail for Europe on March 31. Clayton Eaton has been elected president and conductor of the newly formed Nashua Symphony Orchestra. Louis H. Chalif believes the discovery of Tut-anhk-Amen's tomb will have a great effect on the new dances. Marshall Reed, hero of St. Louis, will come to New York for a summer engagement.

The Nebraska Music Teachers' Association will hold its seventh annual convention in Omaha April 2-4.

The Panhandle Music Festival is scheduled to take place April 9 to 14.

Theo Karle is a descendant of Andrew Jackson.

The Sternberg Conservatory of Music in Philadelphia is to have a new home.

Dr. J. Fred Wolfe, of Bach Festival fame, will celebrate his sixtieth birthday on April 4.

Coenraad V. Bos will be available for coaching in New York this summer.

Tilla Gemunder has the qualities of a dramatic, lyric and coloratura soprano.

Grace Denton has arranged a course of concerts for the Rivoli Theater in Toledo, Ohio.

Glen Dillard Gunn is the only American invited to conduct the Minneapolis Orchestra this season.

Nina Morgana was so well received in Salem, Mass., that she will have another engagement there in 1923-24.

Art's Rejuvenation is the name of an operetta written and produced in Cincinnati by local talent.

Luella Melius will present her "Adelina Patti" concert in Boston on April 29.

Arthur Rubinstein, the Polish pianist, will give thirty-five concerts in Spain, beginning March 17.

Max Gegna, the cellist, is winning praise as a conductor.

The Elsa Fischer String Quartet is being booked for a Western tour.

The Goldman Band will make an extensive tour following the annual summer engagement in New York.

Henri Verbrugghen is to participate next autumn in a series of chamber music concerts.

Dr. P. Mario Marafioti believes that the word, not the tone, is the leading factor in modern vocal art.

Jane Cathcart and Ethel Grow entertained at their new New York studios on March 11.

Maria Carreras, the Italian pianist, has been unusually successful in her American appearances.

The Boston Orchestra is not contemplating abandoning its regular series of concerts in New York next season.

Tetrazzini has presented Max Gegna with a Guarnerius cello.

Western Canada mourns the death of Frank L. Laubach.

Last Saturday there came news of the incorporation of the American National Orchestra.

G. N.

**I SEE THAT**

Arthur Alexander has resigned as conductor of the Eastern Theater Orchestra, Rochester.

The Ukrainian National Chorus, after a six months' tour in America, is returning home.

The Minneapolis Symphony Orchestra will start its spring tour on April 16.

Jeanne Gordon "stopped the show" with her singing of the Habanera at a Metropolitan Sunday night concert.

Erna Rubinstein will fill her eighth engagement with orchestra when she plays at the Ann Arbor Festival.

Felix Salmond and Ernest Hutcheson will join forces next season in sonata recitals for cello and piano.

Anita Malkin, young daughter of Josef Malkin, cellist, is studying violin in Berlin.

Several thousand people crowded St. Thomas' P. E. Church, New York, to hear Marcel Dupré.

Elena Gerhardt will visit the Pacific Coast next season for the first time in six years.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers are booked for thirty-two re-engagements next season.

Ernest Schelling will appear as composer and soloist with the Chicago Symphony April 6 and 7.

Vladimir Dubinsky is becoming well known in Rochester, N. Y., his new home.

Charles Wakefield Cadman has written a new opera, *Witch of Salem*.

Mariam Lovell, coloratura soprano, has been forced to cancel all her engagements owing to illness.

On page 29 the Washington State Music Teachers' Association announces its second annual prize contest series.

Bruno Walter will conduct the concerts of the Boston Symphony in Boston on March 30 and 31.

The Oratorio Society of New York will soon enter upon its fiftieth year of activity.

Dudley Buck will again teach at the University of Kansas' summer school.

Leon Rains addressed the New York State Singing Teachers' Association upon The Power of Mind.

The Juilliard Musical Foundation contributed \$1,500 toward the Goldman Band concerts.

Dorothy Jardon was royally received in San Francisco.

George Reimherr will give his second recital of the season at the National Theater March 25.

The Music Students' League is active.

Roderick White will be under the management of M. H. Hanson next season.

**CINCINNATI CLUB PRESENTS REINER AS PIANO VIRTUOSO**

**Orchestra Again Pleases Children—Edgar Stillman Kelley Will Conduct Performance of His Orchestral Works in Europe This Summer**

Cincinnati, Ohio, March 15.—A musical event that was a little different and certainly much enjoyed was offered March 10, at the Woman's Club, by the Culp String Quartet. The concert had been arranged by the music department of the club. The Culp String Quartet is composed of Sigmund Culp, first violin; Ernest Pack, second violin; Carl Wunderle, viola, and Walter Heermann, cello. The novel feature of the concert was the presentation of Fritz Reiner, conductor of the Cincinnati Symphony Orchestra as pianist. The program included Haydn's quartet, op. 76, No. 1; Maurice Ravel's quartet, in F major, and the Brahms quintet for piano and strings. The Culp quartet has in the past proven itself a very capable musical organization and this was again demonstrated. As for Mr. Reiner, he proved most conclusively that as a pianist he is just as capable as an orchestra director.

**CHILDREN'S CONCERT.**

The third concert of the young people's series given by the Cincinnati Symphony Orchestra, under the direction of Fritz Reiner, with Thomas James Kelly as interpreter, was much enjoyed on March 7. The numbers on the program included Weber's Freischütz overture, two movements from Vomk's serenade for strings, Traumerei, by Schumann (for strings only) and Mendelssohn's Wedding March, from Midsummer Night's Dream music.

**AMERICAN CONDUCTOR HONORED ABROAD.**

Edgar Stillman Kelley, head of the theory department of the Cincinnati Conservatory of Music, will sail for Europe the last of March to spend the summer in London and the larger cities of the continent. Dr. Kelley won many friends in these cities last season, when, as guest conductor, he directed presentations of his own compositions by many of the leading orchestras of Europe. The summer months of this year are to be filled with musical engagements where the composer will interpret again to continental audiences his New England Symphony, Alice in Wonderland, and Aladdin Suite.

W. W.

(Additional Cincinnati News on Another Page)

**Mme. Gadski Would Stop Her Accusers**

Regarding actions for libel brought by Mme. Gadski against H. E. Krebiel and the New York Tribune, Mme. Gadski's counsel, William L. Wemple, has issued the following statement:

"Madame Gadski's actions against Mr. H. E. Krebiel, and the New York Tribune, are brought purely for the purpose of defending herself against the unjustified and damaging charges which Mr. Krebiel repeats whenever occasion offers.

"Madame Gadski had hoped that the official denials of the Department of Justice that there was any evidence of disloyalty by Madame Gadski during the war, would silence her accusers. But Mr. Krebiel has recently repeated them in a way that was not disguised. It would seem that only a judicial determination of the falsity of these charges can stop certain individuals from malicious repetition, and it is for the purpose of ending these statements damaging to her reputation and her career, that she has unwillingly taken this step so that once and for all the truth can be established in the eyes of the public."

**Friends of Music to Sing Schubert Mass**

Schubert's E flat mass scheduled for performance at Town Hall, Sunday afternoon, March 25, under the direction of Artur Bodanzky, will partake of the nature of a religious finale to the season's activities. The society's chorus, trained by Stephen Townsend, will have the assistance of a solo quartet (Marie Sundelius, soprano; Marion Telva, contralto; George Meader, tenor; Carl Schlegel, baritone).

# PRACTICAL INSTRUMENTATION

For School, Popular and Symphony Orchestras

By FRANK PATTERSON

Author of *The Perfect Modernist*

## [Twelfth Installment]

(This series of articles was begun in the issue of January 4)

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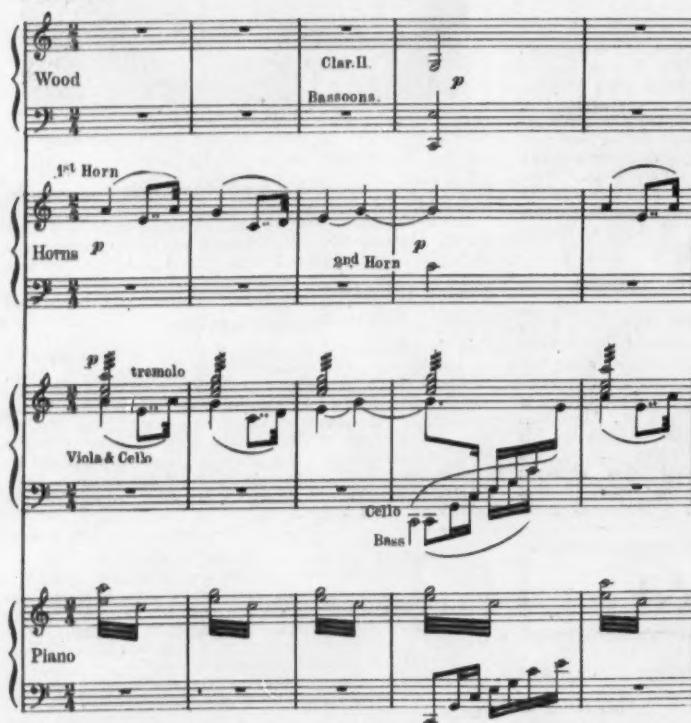
### Orchestral Simplifications

Speaking of Sinding, the arrangement for small orchestra of his *Rustling of Spring* illustrates a simple and effective orchestral treatment of piano arpeggios when used agitato. The piano arrangement is shown in Ex. 25a, and the orchestration in Ex. 25b.

Ex. 25a



Ex. 25b.



It is seen that the tremolo is substituted for the broken chords of the piano part. The broken chords would be difficult for the orchestra, and would give less of the intended agitato effect than the tremolo. A somewhat similar passage for the strings is to be found in Grieg's *Peer Gynt* suite, but the emotional effect is quite different, and the arpeggio an integral part of the musical idea. Another alteration of the same note group is the basis of the melodic idea of Henselt's popular piano study known as *If I Were a Bird*. (Ex. 26a.)

Ex. 26a.



It has an especial interest for us because attempts made to arrange it for orchestra have not been successful. The reason is that the music is too difficult for any but symphony players as it stands, and yet so simple that any alteration of it robs it of its charm.

There are, of course, limits to what was said above as to arrangements for orchestra, especially for small orchestra. Works of extreme difficulty, or very unviolinistic, might be played by symphony orchestras, but sometimes have not the musical attraction to interest such organizations. Indeed, in America, such organizations rarely play anything that was not written originally for the orchestra. The movie houses are beginning to furnish that sort of pleasure, but, broadly speaking, one must go abroad (to Germany) to hear symphonic renditions of such things as the Liszt Rhapsodies, the Chopin Polonaises, and the hundreds of other similar pieces, originally intended for

piano or some other instrument, but effective in their orchestral arrangement. In America such things have been, until recently, with the advent of the movie orchestra, relegated to amateur orchestras or small hotel or theater orchestras. This fact is responsible for such arrangements as this simplification of the melody of the Henselt piece (Ex. 26b), which altogether destroys its original charm.

Ex. 26b



Students will do well to bear this condition in mind and to accommodate their orchestrations to the capacities of those by whom they are likely to be played. In other words, if the work is not musically up to the standard of our symphony orchestras it is a waste of time to arrange it in such a manner that it can only be played by such organizations. If it is both light of character and difficult of content, like the Henselt piece, it will certainly not be worth while to arrange it at all, as the symphony orchestras will not play it, and other orchestras cannot.

Two additional examples from Sinding's *Rustling of Spring* will serve further to illustrate the essential difference between the piano and the orchestra. (See Ex. 25c and d.)

Ex. 25c.



Ex. 25d.



[To be continued next week]

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## THE PROBLEM OF RHYTHM

By Oscar Hatch Hawley

For quite a number of years the conviction has been growing in my mind that rhythm, the basic principle of all music, can be taught only in a very limited sense. Either one has rhythm and the feeling for it, also the ability to grasp intricate rhythmical groups, or one hasn't it and cannot be taught it. And I am about to conclude that dancing rhythm is something entirely different from rhythm as applied to notes to be interpreted by a performer. I have known many good dancers—men and women who made a graceful and delightful picture in the ballroom—who were absolute duds in the matter of musical performance. They may have studied scales and exercises until their fingers were strong, supple, elastic and quick of action, they might have been able to play some of the small things, like the Mendelssohn Songs Without Words, very nicely. But to attempt to penetrate a Beethoven sonata, even after long study and coaching (and reading all the notes of Buelow, d'Albert and half a dozen other editors) seemed as hopeless as attempting special fleet maneuvers with a rudderless, sail-less, engineless launch off Sandy Hook on a gusty May morning.

Catch them young and train them in the way they should go is an old and accepted maxim of the teaching craft but I am beginning to have my doubts if it can be applied to students of music. I have taught them all the way from six to sixty and have found the difficulty in teaching "time" always the same. They couldn't grasp it and if you began talking of rhythm as the underlying motive of all music you soon discovered that the parents of said pupils looked at you askance and spoke of you as being slightly "balmy," and sent their children to more practical instructors.

A few children and a few grown-ups I have found with an innate sense of rhythm, but they were not the musically inclined by any means. For instance: There are my son and daughter. Neither one is what you would call musical. My son plays the violin passably (the Mendelssohn concerto, among other things), and he has played French horn in band and orchestra; oboe, clarinet, tuba, cornet; almost anything that was needed to fill out, as a matter of fact. He has an uncanny sense of rhythm and is a sight reader without a peer in my experience, yet he cares very little for music, and his solo work is hardly musical excepting on the horn. On the French horn he plays beautifully but he does not care enough about music to make it more than a form of amusement. Daughter is the same. She plays the piano better than any of the pupils I ever had of the same age, and she makes no errors of rhythm. She can sing almost any alto part at sight without a mistake. She can play accompaniments to Brahms' songs (or other difficult accompaniments) without batting an eyelash. But she does not care for music—not enough so but what she would prefer going to the Orpheum any night to attending a concert by the London Symphony Orchestra or the Flonzaley Quartet. Now, these children can keep "time." If they do not have musical rhythm I would like to know what they do have—

for reading is essentially a matter of rhythm rather than notes. And if they have musical rhythm I would like to know why they are not musically inclined.

On the other hand I have had pupils come to me who seemed very promising from a musical viewpoint. They were mentally alert, fond of dancing, could sing the latest in popular music, and seemed very fond of playing some instrument; yet when it came to the performance of any piece of moderate difficulty were absolutely unable to cope with it from the standpoint of rhythm. One boy came to me recently who wanted to play saxophone in the band. I tried him out on some very simple music and found that, although he had a beautiful tone and could read the notes fast enough, had supple fingers and an active brain, that he could not "keep time." When I told him his failing he said that he had been playing in his home-town band for two years and the bandmaster there had said that keeping time was not very necessary in music because notes were not to be played to exact lengths but were lengthened or shortened at the will of the conductor. If, for example, he thought a note of three beats (in a four-beat measure) was too long he would shorten it a beat or two and so get on with the work, not wasting precious time on a note that everyone could easily play. Contrariwise with eighth notes and those of lesser duration. With this lad I spent an hour explaining "time" from the standpoint of mathematics and he then concluded that he wanted to spend ten weeks studying "time." He did so and before the ten weeks were over he had no difficulty with any kind of rhythm and today is one of the most valued members of our fine concert band.

I do not know whether or not time can be taught to all and sundry but I am of the opinion (from the large number of pupils who come to me after having spent a year or two years or more or less in the so-called study of music) that teachers who give the fundamental instruction are not thorough enough in the teaching of rhythm. Either they do not stress its importance or they do not know. If they know then they are dilatory in instructing the pupils sent to them. If they do not know then they are not competent to teach. Yet, notwithstanding that they are not competent to teach, they are graduated from normal schools all over the country with a certificate which attests their proficiency in music and their ability to teach the tonic-sol-fa system of music to all pupils up to the ninth grade. One teacher I have in mind came to me a couple of years ago for some special work in music. She wanted to learn how to read by syllable, she wanted history of music and the elementary work in theory. Why? Well, she had been an eighth grade teacher at \$1,000 a year in a certain school. The superintendent had heard her singing with her pupils, had heard her playing violin and piano, and he thought because of her personality she would be a wonder as music supervisor at \$1,500 a year. She was glad of the opportunity but she had to prepare for an examination in order to get her certificate as music supervisor and that is the reason she came to me. Very

shortly after she started I discovered that her weakness was a lack of rhythm and I told her she must conquer that or all else would be of no avail. "But," she said (and very sensibly), "they do not examine you in rhythm; how are they going to know whether you have it or not?"

The long and the short of it is that we worked twelve weeks, three times a week, on rhythm, and she was as insecure on anything with a divided beat at the end of that time as at the beginning. I became convinced that she could not learn rhythm or else that she would not, and so advised her against trying for the job. But she persisted. She passed her examinations, she was hired as music supervisor in that city, and she is now on her third year in the same place and getting \$2,000 a year. Yet I know positively that she cannot teach anything about rhythm because she came to me for some special work just a few months ago and made all the old mistakes that she always had made and always will make as long as she is in this vale of laughter and tears. And she is merely one out of several hundred thousand scattered all over the country and all teaching the same thing—that "the lines are E-G-B-D-F, and you must not stomp your foot to keep time."

Personally I have come to the conclusion that it is far better for the pupil to "stomp" his foot if it will help him in keeping time than to create an elegant appearance and tear the rhythm to shreds. So I instruct my pupils to keep time with their feet—with both if necessary, using one for the down beat and the other for the up—but to keep time if it is the last thing they ever do. Before they begin to play a new piece I make them sit down with a pencil and count every note and rest and other mark of rhythm in perfect cadence. After they can do that I have them sing the piece in a monotone (that is, the rhythm). And then I start them at work on the actual notes with the instrument. Sometimes it works. Sometimes it doesn't. What to do? What to do! That is the question to which I have not yet found the answer. You can't kick them out because it means your bread and butter. You can't conscientiously tell them that they are going to learn because you know better. But you can sit still and sweat and groan (inwardly) and wonder how you can endure it to the end of the lesson. And that's mostly just what you have to do whether you want to or not.

## Mme. Meluis in Adelina Patti Program

Musical Boston is looking forward with much interest to the concert appearance in Symphony Hall on the evening of Sunday, April 29, of Luella Meluis and her concert company in an "Adelina Patti" concert.

The "Adelina Patti" Concert as presented by Mme. Meluis is the personal suggestion of Jean de Reszke, whose Romeo to the Juliette of Patti is still remembered by thousands of music lovers. Mme. Meluis is a protégée of de Reszke and spent much time in the preparation as well as the presentation of this "Patti" Concert. All of the cadenzas are the original ones used by Patti, having been furnished to Mme. Meluis from Patti's former manuscripts by M. de Reszke.

The gowns of the 1880 period worn by Meluis are most interesting and are exact copies by Clarkson of London of those which were worn by Patti.



## BERYL RUBINSTEIN

His unusual success in all parts of the United States has shown this brilliant young pianist to be one of the foremost of present day pianists.

# Beryl Rubinstein

Pianist

## NEW YORK SUN:

His second recital of the season returned Beryl Rubinstein, the pianist, to Aeolian Hall yesterday afternoon, there to play a program of large test and quite as large proof of musicianship.

## NEW YORK EVENING MAIL:

Some quality at once detached and intimate always emanates from Beryl Rubinstein's playing of the piano. . . . His own two little waltzes and "Guitare" were daintily fanciful.

## NEW YORK TRIBUNE:

A performance to respect. The playing of the Bach fugue deserved praise for the clearness and even flow of its runs. Mr. Rubinstein produced his richest coloring in the second Brahms number.

## NEW YORK HERALD:

Fluent technique and a thorough familiarity with his subjects were revealed in the pianist's art. His interpretations of Bach and Beethoven were intelligent and executed with a judicious and well conceived style. His smooth flow of tone was also displayed in the lighter numbers.

## AKRON (OHIO) JOURNAL:

Beryl Rubinstein's solo concerto (with the Cleveland Orchestra) in F Major from Saint-Saëns was distinguished. Of Rubinstein it is said that he feels his music differently from most composers and vir-

tuosi. A modernist in every respect, Rubinstein's music has not lost its melody. His technique is perfect.

## CLEVELAND PLAIN DEALER:

Here is a young artist who is destined, we believe, to be of the elect. He played with scintillating brilliancy, with brightness and clarity of tone and with complete control of the technical requirements, which were formidable enough. Withal there was a compelling verve that was quite irresistible, and moved his hearers to storms of applause. It is well within the verities to say that Mr. Rubinstein received an oppressive ovation.

## BUFFALO COMMERCIAL:

Beryl Rubinstein, brilliant young pianist, was introduced to Buffalo music lovers last night at the third concert of the Detroit Symphony orchestra at Elmwood music hall. It was his first appearance here. His wonderful command of the piano, his mastery of technique and his consummate dexterity of touch caused the audience to marvel.

## CLEVELAND NEWS:

On various occasions I have enumerated so many of the qualifications that young Mr. Rubinstein possesses to place him among the elect that I know of few others to mention as outstanding features of his performance of last evening.

It might be simpler and convey the idea to say that all those things by which an artist proves himself were in evidence.

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**WHERE THEY ARE TO BE**  
From March 22 to April 5

**Alcock, Merle:** Morristown, N. J., Mar. 16. Detroit, Mich., April 5.

**Alda, Frances:** Wichita, Kans., Mar. 23. Lindsborg, Kans., Mar. 25. Kansas City, Mo., Mar. 27.

**Bock, Helen:** Middletown, N. Y., Mar. 31.

**Bonelli, Richard:** Portland, Ore., Mar. 22-24. Seattle, Wash., Mar. 26-31. Spokane, Wash., April 2-4.

**Britt, Horace:** Buffalo, N. Y., Mar. 28.

**Cadman, Charles Wakefield:** Chicago, Ill., Mar. 22. Alliance, Ohio, April 2. Bellevue, Ohio, April 3. Columbus, Ohio, April 5.

**Calvé, Emma:** Brooklyn, N. Y., Mar. 16. Rochester, N. Y., Mar. 21. Hartford, Conn., April 2.

**Casella, Alfredo:** Chicago, Ill., Mar. 23-24. Cincinnati, Ohio, April 3.

**Chaliapin, Feodor:** Baltimore, Md., Mar. 22. Philadelphia, Pa., Mar. 28. Grand Rapids, Mich., Mar. 31. Washington, D. C., April 3. Portland, Me., April 3.

**Cortot, Alfred:** Palo Alto, Cal., Mar. 22. Reno, Nev., Mar. 23. San Francisco, Cal., Mar. 25. Fresno, Cal., Mar. 26. Reno, Nev., Mar. 28. Berkeley, Cal., Mar. 29. San Francisco, Cal., April 1. Chico, Calif., April 2. Portland, Ore., April 4. Tacoma, Wash., April 5.

**Dadmun, Royal:** Louisville, Ky., Mar. 22.

**Davis, Ernest:** Buffalo, N. Y., Mar. 28.

**De Luca, Giuseppe:** Atlantic City, N. J., Mar. 24.

**Dilling, Mildred:** New Britain, Conn., Mar. 23.

**Easton, Florence:** Louisville, Ky., April 4.

**Flonzaley Quartet:** Des Moines, Ia., Mar. 23. Denver, Colo., Mar. 26. Boulder, Colo., Mar. 27. Bisbee, Ariz., Mar. 31. Tucson, Ariz., April 2. Riverside, Cal., April 3. Santa Barbara, Cal., April 4.

**Galli-Curci, Amelita:** Tulsa, Okla., Mar. 26. Enid, Okla., Mar. 28. Oklahoma City, Okla., Mar. 30.

**Garrison, Mabel:** Washington, D. C., Mar. 24.

**Heifetz, Jascha:** Washington, D. C., Mar. 22. Baltimore, Md., Mar. 23.

**Hempel, Frieda:** Buffalo, N. Y., Mar. 22. Geneva, N. Y., Mar. 23. Atlantic City, N. J., April 1. Clinton, Mass., April 3. Boston, Mass., April 5.

**Hinshaw's Cosi Fan Tutti Company:** Moscow, Idaho, Mar. 22. Pullman, Wash., Mar. 23. Portland, Ore., Mar. 26. Seattle, Wash., Mar. 27. Tacoma, Wash., Mar. 28. Wenatchee, Wash., Mar. 29. Kalispell, Mont., Mar. 31.

**Hinshaw's Cox and Box Co.:** Springfield, S. D., Mar. 24. Douglas, Wyo., Mar. 26. Casper, Wyo., Mar. 27. Salt Creek, Wyo., Mar. 28. Thermopolis, Wyo., Mar. 29. Lander, Wyo., Mar. 31. Red Lodge, Wyo., April 2. Butte, Mont., April 4. Roundup, Mont., April 5.

**Howell, Dicie:** Scranton, Pa., April 5.

**Jeritz, Maria:** Cincinnati, Ohio, Mar. 23. Cleveland, Ohio, Mar. 25. Nashville, Tenn., Mar. 29. Boston, Mass., April 4.

**Johnson, Edward:** Sacramento, Cal., Mar. 22. Bakersfield, Calif., Mar. 26. Oakland, Calif., Mar. 30. Fresno, Calif., April 2. Los Angeles, Calif., April 3. El Paso, Texas, April 5.

**Joseph Diskay Sings for Radio**

Continued success follows Joseph Diskay, tenor, who is on tour with the Keith Circuit, singing with more beauty at every performance and winning the highest of praise from his audiences and the press alike. Recently he sang for the radio, when hundreds of thousands of persons had the pleasure of hearing a voice of much depth and feeling, and in return many letters of appreciation have been received by this artist at the various theaters where he is appearing. While on tour with this company, a reviewer of the Columbus Citizen said in part: "Joseph Diskay, Hungarian tenor, occupies the top position on this week's bill. At any rate his well rendered and carefully selected concert Monday night was given a warmer reception than any other act on the program."

**De Luca Engaged for Festivals**

Giuseppe De Luca, Metropolitan Opera baritone, has been engaged to sing at the Syracuse Festival on May 2, and at the Springfield Festival on May 4.

# THE CRITICS SPEAK!

## NEW YORK

**New York Times:**

The passages which demanded fleet fingers and agile bowing were played with skill. . . . The slower-moving melodies were played with a full tone of deep emotional quality.

**Morning Telegraph:**

At Aeolian Hall . . . Carmine Fabrizio delighted his hearers. . . . The shorter pieces, beautifully played, included numbers by Saint-Saëns, Ketten-Loeffler, Ysayé and Vieuxtemps.

**New York Tribune:**

He is a player of taste and technical capacity.



## BOSTON

**Christian Science Monitor:**

Mr. Fabrizio played it (Zandonai's Concerto) sympathetically, with a due understanding of its content, with virtuosity when virtuosity was called for by the music, with refinement of expression . . . played the music for its own sake with no attempt to make it serve the purpose of personal display.

**Boston Herald:**

Mr. Fabrizio showed himself possessed of a beautiful technique, one, at all events, that gives him command of warm, sweet tone and a fine neat fleetness in passages. . . . The evening long Mr. Fabrizio played with musicianly taste.

**Boston Telegram:**

Fabrizio, one of the finest artists of the day, knows how to pick and choose his program so that it will have popular as well as musical appeal. In other words, he plays to the masses.

**New York Evening Mail:**

It is always a commendable idea when one works hard to give others pleasure, and Carmine Fabrizio, playing his fiddle in Aeolian Hall yesterday afternoon, certainly relieved the tired look on the lady's face sitting across the aisle from us.

**New York Evening World:**

He has a graceful, reposeful playing style.

**New York American:**

Mr. Fabrizio has qualities that intrigue the listener. . . . He has taste and technical skill. His reading of Beethoven's D major Sonata was sincere and unaffected, his sense of proportion was artistic, while his placing of accent and emphasis revealed a commendable dramatic appreciation.

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**Boston Evening Transcript, Jan. 11, 1923:**

Mr. Fabrizio gains merit. There seems little likelihood that his performance fails in any respect to do the composer (Zandonai's Concerto) justice, to disclose his full intent, and accomplishment. . . . He (Fabrizio) acquires himself well in music of many schools and styles.

**Boston Globe:**

Carmine Fabrizio . . . gave a recital last night at Jordan Hall to a large and applausive audience. . . . Mr. Fabrizio is an unusually capable violinist.

**Boston Post:**

He has in reflective passages a fine singing tone, his intonation is excellent, and his work on the upper register of the G-string was a revelation.

**FABRIZIO**  
VIOLINIST

## PHILADELPHIA ORCHESTRA FEATURES MODERN AMERICAN WORKS

John Powell and Bachaus Are Soloists—New Opera, *Mona Lisa*, Heard—Also Bohème—German Opera Stars Appear in Concert—Other Concerts by Well Known Visiting and Local Artists

Philadelphia, Pa., March 13.—A program of arresting modernity was given by the Philadelphia Orchestra, March 9 and 10. The first three numbers were by Americans. The prelude and fugue for piano and orchestra, which opened the program, was composed by Daniel Gregory Mason, John Powell appearing as piano soloist. Mr. Mason was present and shared with Mr. Powell in the applause. The next numbers, by Henry Eichheim, were the Chinese Sketch and Japanese Nocturne and had a truly Oriental twang. Mr. Powell appeared again as soloist in his own composition, Rhapsodie Negre, which pleased the audience greatly. The last two numbers were the beautiful Swan of Tuonela, by Sibelius, and the sprightly Till Eulenspiegel, by Strauss.

Wilhelm Bachaus was soloist with the Philadelphia Orchestra at its concerts of March 2 and 3. His playing of the Beethoven concerto, No. 4 in G major, was a delight. He also appeared in the closing number of the program, Sortilege, a symphonic poem for piano and orchestra by Pick-Mangiagali. The orchestra numbers were the Schubert symphony No. 7, in C major, and the prelude to Lohengrin.

### FLONZALEY QUARTET.

The Chamber Music Association had another real treat, March 11, in the concert given by the Flonzaley Quartet. The program included the Beethoven quartet in E minor, the Tchaikovsky quartet in D major and two sketches for string quartet, op. 13 (By the Tarn and Jack o'Lantern), by Eugene Goossens.

### CONCERT BY GERMAN OPERA STARS.

A large audience greeted the members of the German Opera Company who appeared in concert at the Metropolitan Opera House, March 2. Those who sang were Hebe Max, Lotte Appel, N. Olsen, Johannes Scheurich, Robert Hutt, Friedrich Schoer and Harry Steier.

### BOYLE-GITTLESON-PENHA TRIO.

The Boyle-Gittleson-Penha Trio, composed of George F. Boyle, pianist; Frank Gittleson, violinist, and Michel Penha, cellist, gave a remarkably fine concert in the foyer of the Academy of Music, March 1. The program consisted of the Mozart trio in B flat, the Ravel trio in A minor (played by special request) and the Brahms trio in C minor.

### METROPOLITAN PRESENTS BOHEME.

The Metropolitan Opera Company presented La Bohème, February 27, with Giovanni Martinelli as Rudolfo. Thalia Sabanieva made her first appearance in Philadelphia as Mimi, and created a fine impression. Marie Sundelius was Musetta, and Antonio Scotti the Marcello. The other parts were taken by Louis D'Angelo as Schaunard; Jose Mardones as Colline; Ponpilio Malatesta as Benoit and Alcidoro, and Pietro Audisio as Parpignol. Gennaro Papi conducted.

### CORTOT AND THE DUO ART.

A concert was given by Alfred Cortot, in conjunction with the Duo-Art, in celebration of the twenty-fifth anniversary.

versary of the introduction of the pianola into Philadelphia, under auspices of the house of C. J. Heppen and Son.

### MONA LISA GIVEN BY METROPOLITAN.

The Metropolitan Opera Company presented Max Schillings' new opera, *Mona Lisa*, at the Academy of Music, March 6, with Barbara Kemp in the title role. Michael Bohnen appeared as Francesco; Curt Taucher, as Giovanni; Frances Perita, as Ginevra; Ellen Dalosy, as Dianora; Marion Telva, as Piccarda; Louis D'Angelo, as Masolino; Max Bloch, as Alessio; George Meader, as Arrigio; Carl Schlegel, as Pietro, and William Gustafson, as Sandro. Artur Bodanzky conducted. Madame Kemp's striking resemblance to the famous portrait was noteworthy. Although it was her first appearance here, and also Michael Bohnen's, it is to be hoped it will not be their last.

### DAMROSCHE IN LECTURE RECITAL.

Under the auspices of the Matinee Musical Club, Walter Damrosch gave the first in a series of Wagnerian lecture-recitals on March 7, in the Bellevue-Stratford. The subject was the *Rheingold*. Dr. Damrosch's enlightening talk, frequent illustrations on the piano and delightful personality all combined to give his audience a most instructive and pleasant evening.

### UKRAINIAN CHORUS.

On March 8, Philadelphians were privileged to hear the Ukrainian Chorus under Alexander Koshetz. The colorful national costumes made a striking picture and the singing was of a high degree of excellence. The bass voices were especially fine. Oda Slobodskaja, the soloist of the evening was enthusiastically received, not only in the Russian songs but also in those by Gluck and Beethoven.

### TALK ON STRAUSS AND DEBUSSY.

Mrs. Stanley Addicks gave a talk on Strauss and Debussy in the Bellevue-Stratford, March 6, under the auspices of the Philadelphia Music Club.

### LUBOVSKA DANCES FOR MATINEE MUSICAL CLUB.

The regular meeting of the Matinee Musical Club, February 27, had as guest artist, Desiree Lubovska, founder and president of the National American Ballet. Her dancing was a pleasant innovation. The remainder of the program was given by the Club Harp Ensemble; Hilda Reiter and Dorothy Bell Gibb, sopranos, and Lillian Leidy, contralto. With the exception of the harpists all the performers were in costume. Horace J. Bridges, leader of the Chicago Ethical Culture Society, was the speaker at the luncheon which preceded the concert.

### DUPRÉ GIVES CONCERT AT WANAMAKER'S.

Marcel Dupré gave a concert on the organ at the Wanamaker store, February 27, of which the chief feature was a symphony improvised from themes submitted by six local musicians. Those whose themes were used were Stanley Addicks, Gilbert M. Coombs, Nicholas Doubt, Uselma C. Smith, Henry Gordon Thunder and Camille Zeckwer. In addition to the symphony, M. Dupré played the pastoral and scherzo from Louis Vierne's first symphony; César Franck's *Piecer Heroique*; an allegretto and toccata by his instructor, Charles Marie Widor, and a chorale and finale from an instrumental response which he arranged and played at the Notre Dame Cathedral to the hymn Ave Maria Stella. M. M. C.

### Olga Warren's Recital March 28

Olga Warren, coloratura-soprano, whose song recital in Aeolian Hall, New York, was originally scheduled for March 14, has been postponed to Wednesday afternoon, March 28. She will be heard in Italian, French, German and English songs.

### Colgate University Enjoys The Impresario

Colgate University and the people of Hamilton, N. Y., were given an opportunity to enjoy The Impresario, Mozart's

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comic opera, when William Wade Hinshaw's noted company presented it at the Sheldon Opera House on February 9, by special arrangement through Morris Hindus, Colgate '15. The house was well filled and the audience showed in hearty applause its appreciation of the excellent production. The Colgate Maroon devotes nearly two columns to a review in which it praises highly the work of the entire cast, which included Percy Hemus, Lottice Howell, Thomas McGranahan, Francis Tyler and Hazel Huntington. This statement also appears in the review: "If one thing has been proved it is that a college audience can find entertainment in this sort of music as contrasted with twentieth century jazz."

## MINNEAPOLIS ENTHUSES OVER BRUNO WALTER

Conducts the Symphony Orchestra Through a Record Performance of a Brahms Symphony—Verbrugghe Delights Children with Musical and Verbal Humor—Gunn in All-Chicago Program

Minneapolis, Minn., March 9.—It is doubtful if the Minneapolis Symphony Orchestra ever played the Brahms C minor symphony so well as it was played at the nineteenth popular concert under the inspiring baton of Bruno Walter. The audience was wild with enthusiasm, braves came from all parts of the house, the orchestra itself joining most vigorously in the general demonstration. Mr. Walter was forced to bow his acknowledgments many times. The program closed with a brilliant performance of Berlioz' Roman Carnival overture. Between these numbers was César Franck's Symphonic Variations, with Bruce Simonds at the piano.

### TWELFTH SYMPHONY CONCERT.

Bruno Walter made his Minneapolis debut as guest conductor, March 2. From the beginning of the Schumann symphony in B flat major, with which the program opened, it was apparent that here was a master of the very first rank. The suite from the ballet music from *Les Petits Riens*, by Mozart, flanked on either side by two Mozart arias, was splendidly played. Prelude and Isolde's Liebestod, from *Tristan and Isolde*, and the overture to *Euryanthe*, by Weber, made up the second part of the program. These numbers took on new significance under the illuminating guidance of Mr. Walter. Maria Ivogün, Mozart interpreter par excellence, having made such a fine impression here last season, was tumultuously welcomed and fulfilled all expectations. She added several extras, to the great delight of the audience, for which Mr. Walter played matchless accompaniments on the piano.

### SAINT-SAËNS' ANIMALS DELIGHT CHILDREN.

On February 21, Henri Verbrugghe conducted the orchestra in its third children's concert. He had arranged a delightful program, the mainstay of which, Saint-Saëns' *Carnival of Animals*, was hugely enjoyed by children and grown-ups alike. Other numbers were the prelude to *Lohengrin*, Mendelssohn's *Spring Song*, and a Spanish dance, *Malaguena*, from Moszkowski's opera, *Boabdil*. Mr. Verbrugghe's witty and illuminating comments on the music added in no small measure to the enjoyment.

### ALL-CHICAGO PROGRAM.

The eighteenth popular concert was conducted by Glenn Dillard Gunn of Chicago. It was an all-Chicago program, as not only the conductor but also the composers represented on the program hailed from the Windy City. Overture and Dance of the Sweethearts, from *Delamarter's* suite, *The Betrothal*, opened the program, followed by Carpenter's suite, *Adventures in a Perambulator*. Leo Sowerby's *The Irish Washerwoman* was also on the program. Mr. Gunn led the orchestra with a sure hand through this somewhat unique program. Augusta Cottow played MacDowell's concerto, No. 2 in D minor, in telling fashion and added several encores.

### RACHMANINOFF AND KREMER.

Rachmaninoff, the second attraction in Richard J. Horan's Master Artist Course, gave a recital in the Auditorium, February 21.

Isa Kremer, balladist, assisted by Kurt Hetzel, pianist, gave a unique performance in the Auditorium, March 7.

### ORCHESTRAL ART SOCIETY'S SECOND CONCERT.

William MacPhail, conductor and founder, presented the Orchestral Art Society in its second concert on March 6, at the West High School. The orchestra has made marked improvement since its last appearance and gave a smooth performance of the Mozart G minor symphony. Other numbers were the William Tell overture and Keler Bela's Hungarian Rhapsody. The members of this orchestra are offered an opportunity to acquire routine and experience in orchestral ensemble and thus fit themselves for a future career. Many former members of this organization have become professional orchestra players. Mabel Jackson played the Bach E minor concerto with large tone and great breadth of phrasing. Robert Fullerton, tenor, sang Beethoven's *Adelaide* artistically and with fine enunciation. He was ably accompanied by John Beck. G. S.

### Cortot Has Busy Fortnight

Alfred Cortot spends a busy two weeks, playing eight times in thirteen days beginning with a joint recital appearance in San Francisco, Cal., on March 25 with Jacques Thibaud. March 28 in Reno, Nev., and March 29 in Berkeley, Cal., are recital appearances. April 1 brings Mr. Cortot back to San Francisco for another joint appearance with Mr. Thibaud, and on April 2 he will be heard in recital in Chico, Cal. April 4, 5 and 6 are joint appearances with Mr. Thibaud, being respectively, Portland, Ore.; Tacoma, Wash., and Vancouver, B. C.

### Katharine Goodson Plays Hinton Work

At the series of International Celebrity Concerts given to large, enthusiastic audiences in Newcastle, England, Katharine Goodson played *Firefly*, from Hinton's *Summer Pilgrimage*, published by J. Fischer & Bro. When in this country she made a Duo-Art record of this work.

### Lenora Sparkes to Sing in Utica

Lenora Sparkes, soprano of the Metropolitan, will be the first song recitalist of the season in the series of the B Sharp Musical Club of Utica next season, as she has been engaged to appear there on January 9.

## WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

Elsa Alsen, Soprano, in *Tristan und Isolde*, February 24

American

The new singer's triumph is bound to rank as one of the most sensational individual achievements of the present operatic season.

The Philharmonic Orchestra, Wetzler's Overture, As You Like It, February 25

Evening Post

It is a charming composition, rich in color, with entrancing passages for the wood winds, and making full use of all orchestral resources for some striking effects.

Siegfried, German Opera Company, February 26

Evening Post

Wagner's Siegfried Splendidly Done [Headlines].

Evening Post

There was a crowded house and the waves of enthusiasm ran high. It was the climax of the Wagner Festival so far.

Adolph Lussmann, Tenor, in Siegfried, February 26

Evening Post

He was the buoyant, invincible youth of Wagner's dream. . . . A great Siegfried!

American

A surprisingly satisfying impersonation of the young Siegfried.

New York Symphony, March 1

Herald

In design, contours and with Mozartian melodies, the score could probably not be approached in originality, freshness and charm by any of the present day writers of even venerable age.

Mona Lisa, Metropolitan, March 1

Sun

Mona Lisa, Metropolitan Novelty, a Classic Thrill [Headlines].

Tribune

Spark Missing in New York Premiere of Mona Lisa [Headlines].

Herald

Poetic and Exciting Libretto Balances Schillings' Music [Headlines].

Thrilling Melodrama Set to Insignificant Music [Headlines].

### Washington State Prize Contest

The Washington State Music Teachers' Association announces its second annual prize contest series. This is open to pianists who are still of high school years, and pianists, violinists, and singers who are under twenty-five years of age. Pianists may choose a selection by Bach, Beethoven or Mozart, and one from the romantic or modern schools. Violinists must play a concerto or sonata movement and a composition of lighter character. Singers will be required to perform an aria from opera or oratorio and one English song. The names of the composition must be submitted on a registration blank before March 31. The preliminary contests will be held in May, the winners of these contests meeting in one of the three district contests. Winners of these will have their expenses paid to Bellingham for the finals on June 23. A grading schedule is made out on a percentage basis and every ruling made to procure fair and competent judging. A gold medal and cash prizes of \$25.00 each will be awarded as first prizes and a silver medal and cash prizes of \$15.00 as the second prizes. It is hoped that the winners will also be given an opportunity to appear as soloists with the Seattle Civic Orchestra. Information and registration blanks may be obtained from Eleanor F. Scott, 728 Washington Avenue, Wenatchee, Wash.

### Sturani Artist-Pupils Busy

Several of Cesare Sturani's artist-pupils are doing interesting things these days both in and out of New York. Harold Lindau, tenor, whose recent debut at the Dal Verme and other equally successful engagements which followed are mentioned on another page of this issue, owes much to Mr. Sturani not only as far as the production of his voice is concerned, but also for the tradition of the various operas in his extensive repertory.

Max Karolik, another tenor, enjoyed a marked success on February 18, when he gave a recital at the home of Mrs. Reginald De Koven, in which he was heard in Russian and Italian and operatic arias.

Mary Rose Walsh, soprano, has been singing in a number of recitals and concerts this season, and another soprano, Fanny Davidson, sang with great success at the Jewish Center in Brooklyn recently.

Lucy Finkle, soprano, when she began to work with Mr. Sturani was in the chorus of a Jewish company giving performances at the Second Avenue Theater, but her progress has been such that recently she was assigned the leading soprano roles of the various productions given there.

## MUSICAL COURIER



### "The Lady from Louisiana"

in  
Milwaukee

MILWAUKEE JOURNAL MARCH 9th, 1923

## Miss Thomas Wins Friends

### Soloist With Arions Is Heard in Ballads of Old South

BY RICHARD S. DAVIS

Milwaukee folks, several hundred of them and there should have been many more, were introduced Thursday night at the Pabst theater to a wonderfully charming young woman from New Orleans. She is Miss Edna Thomas, a singer who knows how and what to sing.

Miss Thomas appeared as soloist with the Arion club, filling the place of Miss Sue Harvard, who is ill. She came almost unheralded, if you except some very flattering press reports from New York, which often mean extremely little, but she completely captured all who heard her. Few singers, of great or little fame, have won so many friends so quickly.

#### Songs Carry Far

The elusive charm of this southern artist—she is an artist to her finger tips—is not easily described. Perhaps her appeal lies deepest in her unaffected simplicity, or perhaps in her evident sincerity and friendliness. She is a singer who sings for the love of her quaint, melodious, satisfying ballads and who takes delight in sharing

them with people to whom they are new.

Miss Thomas has the rare gift of singing so that listeners can sit back in their chairs with the assurance that all will be well—and interesting. She attempts nothing that is spectacular, or hysterical or strained, and the result is decidedly unusual response on the part of her hearers. The words of her songs carry to seats farthest from the stage and with them goes their meaning.

A clear, warm mezzo-soprano voice, neither too big nor too little for the songs she sings, is Miss Thomas' vocal equipment. The voice is used gracefully, skillfully and with restraint. It has a half-hidden wistfulness in its quality and though it is rarely brilliant, it has an abundance of life. It is a voice, in short, just of the kind and quality to interpret the rhythmic, fanciful, joyously natural folk-songs of the south.

Miss Thomas divided these songs into two groups, one of spirituals, the other of Creole negro songs. The former were the better known, but the latter, perhaps, more interesting, partly because of the artist's fetching costume. All were sung with understanding and full appreciation of their humor or pathos.

#### Gives Old Street Calls

The singer graciously delved a bit into their history and explained their port port before she sang them, all of which added not a little to her listeners' enjoyment. She gave, also, some four or five of the street calls of old New Orleans, some of them now gone forever. These, with the songs, were given in the Creole patois, that odd mixture of Spanish and French.

Miss Thomas also sang some four songs of concert cut and pattern, bits of Gretchaninoff, Tschalikowsky, Ferrata and Rogers. They were inter-

esting, but the songs I want to hear again when the singer returns, as she must, are the spirituals and the Creole ballads.

The Arion club was on its toes

## MILWAUKEE SENTINEL

## MISS THOMAS IN PLEASING PROGRAM

### New Orleans Singer Holds Sway at Arion Club Concert.

By CATHERINE PANNILL MEAD.

Thursday night the Pabst theater was devoted to the Arion club's second regular concert for the season, with Miss Edna Thomas, replacing Sue Harvard as the assisting artist.

Miss Thomas, whose native birth is in New Orleans, is one of the those charming young women who are responsible for the reputation that provides fascination for all the daughters of Dixie, and her different program was received with much enthusiasm. In place of the familiar French, German and homogeneous songs she presented Russian, American and four groups of negro spirituals, Creole songs and street calls of New Orleans. These she explained briefly, but most interestingly, her speaking voice being of exceptionally delightful quality, and equal in warmth of tone to her singing tones.

#### Familiar With Songs

From babyhood she has been familiar with these quaint and alluring folksongs, and sings them as only a native of the south can. She knows the quaint patois which is compounded of Spanish, French, English and perhaps a bit of their native African, and sings it con amore. She gives the spirituals with the rhythms necessary, but without allowing them to lose their religious atmosphere, and the Louisiana love songs acquired a daintiness and mellowness the result of her velvety voice and perfect diction. It is a mezzo-soprano not large, but full of color, and if we are to offer any criticism of her interpretations, it is that there is scarcely sufficient contrast in her manner of singing them. The audience, however, was thoroughly charmed and demanded numerous encores. She appeared first in conventional evening gown and later in a striking green costume of the early sixties. Altogether a very charming young singer, with something out of the ordinary to offer.

#### Program Well Balanced.

The club presented a program which

## EVE. SENTINEL

## CREOLE SONGS PLEASE HEARERS

### Edna Thomas Scores With Program of Southern Melodies.

By ALFRED F. PAHLKE.

With an epidemic of archaeology upon us, something unique and different in music is reflected in music. Treasures of folk song are being dug up everywhere and revamped and polished to suit the sophisticated taste of the twentieth century which is growing tired of the conventional school and craves the stimulus of "return to nature," just as English literature a century ago grew tired of Pope's poetry and dug into the "Reliques" of ancient ballads for a change of diet.

What Isa Kremer does for the "songs of many nations," Edna Thomas does for songs which are the product of American soil, negro spirituals and Creole melodies indigenous to her Louisiana home. That this field still holds many riches when it is worked by the proper hands, was shown at the Pabst Thursday night where Miss Thomas appeared as soloist with the Arions. She made it a point to introduce tunes less familiar than the usual run of plantation songs, and to the larger part of the audience it was a novel experience and one that was cordially appreciated.

With a voice which is fairly adequate for her special purpose, Miss Thomas combines two valuable qualities, enthusiasm and native familiarity with the songs of the south. The French-Spanish patois songs she sang in costume, but they really did not need a balloon of a hoop skirt to float successfully across the footlights. She did justice to both groups of selections, though they have nothing in common except southern origin. In all other respects, the untutored negro melodies are at the opposite pole from the Creole tunes, the latter betraying the imprint of conscious art in every line.

The Arions received the usual wel-

## WIS. DAILY NEWS

## ARION CONCERT SOLOIST WINS PRAISE

Friends of the Arion Musical club who have learned to expect something unique and different in the way of soloists were doubly pleased last night when Miss Edna Thomas, a Southern girl, presented a program of Creole negro love songs and lullabies, old plantation spirituals and negro peddler street calls filled with melody.

Miss Thomas replaced Sue Harvard for the second regular concert of the season.

Her explanation and interpretation of the old songs given before their singing, was as delightful as the songs themselves. She told of having gone down into the swamps and isolated places in Louisiana to revive the songs from the old negroes themselves. There was the love song "Chere, me, lemme tol (I love you as a little pig loves mud) with a lilting wistfulness which belied its name.

Miss Thomas' voice is a mezzo soprano, with a southern softness, and her diction is all that can be desired. In her second group of songs she appeared in a green, hooped costume of the 60's.

The Arion presentation of songs was brief, among them the ever popular "Bells of St. Mary's," "Day Break" and the "Swedish Folk Song" were finely sung. Dr. Daniel Protheroe was the conductor Isaac Van Grove played accompaniments for Miss Thomas and Charles W. Dodge for the club.

Direction  
CATHARINE A. BAMMAN  
53 W. 39th Street, New York



# NEW YORK CONCERTS

MONDAY, MARCH 12

## CARMEN REUBEN

At the Town Hall, Monday evening, Carmen Reuben, mezzo-soprano, pupil of Francis Rogers, gave a debut recital before a good sized and appreciative audience. She sang three groups of songs, in Italian, German and English. The introductory number on the program was Handel's Come Ever Smiling Liberty, followed by O del mio dolce ardor (Gluck) and other interesting selections of Pergolesi, Caldara and Carissimi. The second group encompassed selections of Mozart, Schubert, Schumann and Brahms, special attention being attracted to O liebliche Wangen, by the latter composer, for the fine interpretive expression with which it was rendered. The final group was most deserving of praise, consisting of such variety of compositions as O Thou Billowy Harvest Field (Rachmaninoff), Shule Agra (Lemont), Blackbird's Song (Scott), and Go Down Moses (a Negro spiritual) by Burleigh. The audience was most enthusiastic, particularly over her delightful presentation of Kelly's Lady Picking Mulberries.

Miss Reuben has a voice of large capacity. Far above the average debut recitalist, it may even be said of her that in poise and finesse her performance exceeded those of many veteran singers. Her technical knowledge is thorough and the quality of her tone smooth, rich and colorful. Her diction and method of interpretation promise great achievements.

The newspapers were impressed by her splendid self-sufficiency and expressed their approbation in no uncertain terms. Said the Herald: "Her schooling was of the best observed in a new young singer here this season. Her vocal technic had such security that she was able to sing admirably even in her first numbers, where nervousness is wont to mar the delivery of a debut singer. Her style had poise and admirable finish. Her diction was clear and her phrasing

skillful." Said the Times: "In the Italian songs of the opening group the singer displayed the warm quality of her voice and its technical capabilities to the best advantage, and she gave much individuality to her interpretations." The Tribune thought her voice "had a most agreeable smoothness and richness of tone."

Marie Louise Ford played the accompaniments.

## BEETHOVEN ASSOCIATION: LETZ QUARTET AND THERESE SCHNABEL SOLOISTS

The Beethoven Association heard the Letz Quartet and Artur and Therese Schnabel at the last concert of its present series, at Aeolian Hall, March 12.

A vigorous and intelligent reading of Beethoven's quartet in F opened the program appropriately, which continued with eight Schubert songs sung by Madame Schnabel, contralto, accompanied by her husband. These were given with authority and close attention to all the niceties of lieder singing. This singer has given her interpretations much thought and brings out each successive song with the assurance with which one introduces an old friend. Mr. Schnabel succeeds in reflecting all the color and shifting of the verbal meaning in his accompaniment. In his performance of the Brahms quintet in F minor with the Letz organization, he revealed all the power and incisiveness of his pianism. The strings played their share of this opus with devotion and sympathy for its depth and introspective beauty.

The Times said: "Madame Schnabel sings with meticulous care for phrasing, accent and expressive declamation, and with a clear enunciation." The Globe said: "The Letz Quartet are well known masters of their instruments and brought to their playing of the Beethoven selection a poise not every day to be heard in chamber music." The World: "The Letz

combination is an experienced organization and Mr. Schnabel, of course, a pianist of distinction."

TUESDAY, MARCH 13

## PHILADELPHIA ORCHESTRA

The usual large crowd of delighted listeners was on hand at Carnegie Hall to greet Leopold Stokowski and his symphonic hosts from Philadelphia in a program consisting of Schubert's C major symphony, Henry Eichheim's Oriental Impressions and Strauss' Till Eulenspiegel.

According to those who know, Mr. Eichheim is a former member of the Boston Symphony and later was conductor of an orchestra at Winchester, Mass. He wrote the Oriental Impressions for the Pittsfield Festival, where it was performed in 1921. The score called for a small group of instruments "about as large, but not of the same character, as a Chinese orchestra." Subsequently the composer rewrote his work for a large orchestra and it was played in Boston March 24, 1922. There are five movements in the suite, but only four were on the program here last week—the Korean Sketch, the Siamese Sketch, the Chinese Sketch, and the Japanese Nocturne. For some reason, Mr. Stokowski elected to perform only the two last named pieces. They proved to be bizarre, piquant, and attractive, delicately orchestrated, with plentiful use of what the critics call "typical Oriental color," and "characteristic atmosphere." The audience liked the morsels and applauded them heartily.

The Schubert number had a finished and ingratiating reading, the orchestra playing with particular finesse, polish, and devotion.

Rollicking spirit, infectious humor, and virtuoso execution marked the performance of the Strauss score, and it inspired the hearers to loud and prolonged demonstrations of approval.

## BORIS LEVENSON

The third concert by Boris Levenson, Russian composer, assisted by Flora Negri, soprano; Yascha Fishberg, violin; David Yaroslavsky, baritone, and Metek Volk, piano, was given in Chalif Hall on Tuesday evening. Compositions by Mr. Levenson were exclusively presented. The various works afforded much pleasure to the large and enthusiastic audience, whose sincere applause followed each number.

Mr. Levenson, who prior to coming to America enjoyed renown in his native Russia and other European countries, has, during the short period of his residence here, established a large following among musicians. His compositions are featured by many artists.

Mr. Fishberg opened the program with Dreains and Dance Orientale (the latter by request), and later gave Lullaby and Jolly Dance, the last number being redemandated. Miss Negri was heard in two groups, comprising The Dawn, The Days Float Unbroken Along, Gaily Lived the Tiny Mouse, Kaddish, Sog mir, due schein Meidele (by request) and Fraeht die Welt die alte Kasche. Mr. Yaroslavsky sang in Russian a group of four songs—Is Spinning a Trade that Benefits a Lad? When I Hear, Should I Love, and Hymn to My Free Motherland.

As the closing number the composer, together with Mr. Volk, played (by request) the Oriental Dance from Mr. Levenson's opera, The Circassian Captive Warrior. Mr. Levenson accompanied the soloists.

## ASSOCIATION OF MUSIC SCHOOL SETTLEMENTS

Not a single individual's name appeared on the program of the Association of Music School Settlements, at Aeolian Hall, March 13; personality is entirely submerged in the great issue of carrying the best in music-teaching into the lives of 2,150 children of forty nationalities living in New York. The demonstration given of the success of this effort was remarkable, for the results were not only marked by careful training but also by spontaneous joy in doing and in some cases by real metier. The program opened and closed with the senior orchestras from the Bronx House Music School and the Music School Settlement, respectively, which represented fourteen orchestras maintained in the seven centers. Marche Slave, Tschaikowsky, and the first movement of Schubert's Unfinished Symphony were the selections presented. There was an abundance of strings and the wind and brass parts were played on the piano, producing a very adequate effect. The string tone was full and true, the ensemble good and the interpretations spontaneous and convincing.

The Greenwich House Music School presented five little boys, two at the piano and three fiddlers, in elementary music of a high character. A group of small girls demonstrated work in rhythmic also.

A young girl violinist, representing the East Side House Music School, gave a splendid rendition of Tartin's G minor sonata. A young man trained at the Brooklyn Music School Settlement showed marked talent by his performance of Brahms' D minor violin sonata. His accompanist also deserves special mention as she entered into the work with both intelligence and enthusiasm. Singing games were given by the Music Play Class from the latter school. This group of little girls showed such keen pleasure in the clever little enactments that it was a joy to watch them.

After the intermission the Junior Glee Club of the Crystalda Music School filed onto the stage in sailor suits and bright ties and sang Rossiter Cole's Far Out at Sea; Roses, by Anice Terhune, and Spring Song, by Jessie Gaynor. The voices were light and sweet and each face told the story of the song with evident satisfaction of expression.

A surprisingly clear, intelligent and technically proficient performance of the allegro animato from Bach's Italian concerto, by a young girl from the Neighborhood Music School, elicited great approval from the audience. Three young ladies from the same school followed with Beethoven's D major trio for piano, violin and cello, which was very well executed.

An audience which appeared vitally interested and sympathetic gave each number hearty applause and the joy of these children at pleasing their auditors was manifest by the happiest of smiles and the politest of bows.

## GILBERT ROSS

Gilbert Ross, a young American violinist, son of a faculty member of Wisconsin University, was heard in an interesting (Continued on Page 38).



**The Harp**  
achieved a veritable triumph  
at the recent brilliant  
appearance of  
**SALZEDO**  
as soloist with the  
**BOSTON  
SYMPHONY  
ORCHESTRA**  
  
**Salzedo is the only harpist  
who has been invited to  
appear as soloist with the  
prominent orchestras.**  
  
**PHILADELPHIA ORCHESTRA  
SEVEN TIMES**  
**NEW YORK SYMPHONY  
TWICE**  
**CHICAGO ORCHESTRA  
TWICE**  
**BOSTON SYMPHONY  
TWICE**

SALZEDO will be available season 1923-24 singly, in the capacity of soloist. He will also be heard on the tours of the Salzedo Harp Attractions, Ensemble of Seven and Trio, Carlos Salzedo, Marie Miller, Elise Sorelle.

Exclusive Direction of

Catharine A. Bamman, 53 West 39th Street, New York City

**"Trumbull Triumphs"**

This is the alliterative head which makes public in a special folder the splendid press notices accorded Florence Trumbull by the critics of the daily press upon the occasion of her recent concert at Orchestra Hall, Chicago. Some of the comments follow:

Her playing was marked by intelligence and sincerity. There was understanding of the music. Her tone was good in quality with variety in the slurs and her technic was dependable. The Intermezzo Scherzando of Leschetizky she gave with spirit and play of light and shade. The Bourree for the left hand alone of Saint-Saens she brought out with a vigor and surety which much pleased the audience. It was a display number and she played it in the intended fashion. The Rachmaninoff Serenade was crisp and clear and made an immediate impression. It was musically playing with appreciation of values and evident desire to make clear the meaning of the music. The public gave her cordial applause.—Chicago Evening Post.

Miss Trumbull's training has given her many artistic ideals. She has musical sincerity and the zealous absorption that bespeaks honesty of purpose. This atmosphere of sincerity pervades all that she plays. I listened to nine pieces, ranging from Mozart and Beethoven to Leschetizky and Rachmaninoff. When a critic remains for nine numbers it is a proof of more than average routine of concert-reporting. It was with the romantic school that Miss Trumbull achieved her best effects and received the most enthusiastic applause, although the Mozart Minuet was played charmingly. Miss Trumbull's technic is crisply compact, her tone varies with ease from the singing "cantilena" to the full forte, one accomplished without affectation, the other without pounding. Miss Trumbull's audience gave applause and flowers, both, evidently, with glad hands.—Chicago Evening American.

The List Legend Miss Trumbull played with good effect. She not only gave to the music breadth of style, but pianistic authority and imagination. In the rendition of this selection Miss Trumbull displayed her gifts as a pianist.—Chicago Daily News.

Florence Trumbull came with a method of piano playing rounded with definiteness and finality. It is very evident in setting out to learn her art she had exercised unflagging diligence in applying all the science at her command to its fullest usefulness. Her tone is polished with greater care than is customary at this period of pianism. Her treatment of widely diverse compositions is impelled by a very sure and systematic regard for the possibilities of the most complicated of modern musical instruments. Indeed, as the program advanced from Mozart to Liszt and Chopin, it became apparent the player was fitting her music to her remarkably keen-cut and glittering method, rather than using this method as an implement for exhibiting the music itself.—Chicago Daily Journal.

Having gone from Chicago to Europe and harvested a pleasant sheet of favorable notices thereby, Florence Trumbull, pianist, signalized her return with a recital at Orchestra Hall last night. Hearing her play, one could understand how it was that the term, "Leschetizky pup," used to have such a definite meaning among pianists. It meant well developed fingers, wrists, and arms, also breadth and clarity of performance and sanity of interpretation. Miss Trumbull had all the credentials, and additionally a quick wit of her own.—Chicago Tribune.

A type of piano playing such as the American public has not heard in recent years was offered by Florence Trumbull in her recital in Orchestra Hall last night. It was marked by a crystalline clarity of tone and pedal, a glittering brilliancy of passages and sharply defined rhythms. It was at once quaintly old fashioned and interestingly new. It had an abundance of positive, almost aggressive, personality. These factors caused it to be received with many manifestations of approval by the audience.—Herald-Examiner.

Many inquiries are coming in for concert dates for this delightful American artist, and a spring recital is now being planned.

**Cadman and Tsianina Score on Tour**

A triumphant tour of the Pacific Coast was recently completed by Charles Wakefield Cadman, the American composer-pianist, and Tsianina, Indian mezzo-soprano. They have had fifteen concerts, and packed houses have been the invariable rule. Nowhere have they received such ovations and responded to so many encores. Tsianina's rich musical voice has won a great following there and she will be assured of a warm reception upon her return.

The cities visited were: (California) Glendale, January 4; Brawley, 5; Santa Ana, 10; Los Angeles, 11; Santa Barbara, 17; Whittier, 19; Oxnard, February 13, and Long Beach, 14. (Washington) Spokane, January 31; Pullman, February 6; Cheney, 7; Tacoma, 8; Tacoma, 9. (Oregon) Portland, January 26, and Wenatchee, February 2.

A novel feature of the concerts in Portland, Spokane and Oxnard was the attendance in a body of the Camp-Fire Girls in costume. They acted as ushers and greeted Tsianina with the Camp-fire call which added a charming quaint note to the concert.

In Los Angeles, Sol Cohen, violinist, and Robert Alter, cellist, assisted the two artists. They presented Cadman's Thunderbird suite and the trio in D major, both of which were received with great enthusiasm. Another feature of many of the concerts was the beautiful stage settings. The Indian idea was carried out with blankets, tepees and boughs. The programs, too, carried a suggestion of the Indian.

Mr. Cadman's new songs, Tell Her My Lodge Is Warm and A Cry At Dawn, were featured with marked success, his talk on Indian music and his piano compositions coming in for a good share of the applause. Tsianina's rendition of the Invocation to the Sun God by Troyer and The Indian Lament by Cadman received mention from the critics everywhere. There is a sincerity and poise to her singing that wins her audience immediately to her.

France Goldwater, of Los Angeles, who had the present tour in charge, reports several re-engagements for next season.

**Leon Rains Addresses N. Y. S. T. A.**

Leon Rains made an address recently before the New York Singing Teachers' Association upon the subject of The Power of Mind, in which he outlined in much detail the many extraordinary manifestations that have been observed by scientists and others in the field of the occult and allied subjects. He opened his talk by explaining how the word occult had gradually changed its meaning, and then proceeded to show by numerous examples how science always vindicates the statements of those who enter into the study of the unknown. He described the wonders of atoms, and electrons, describing how these infinitely small particles were conceived psychically long before science discovered them, or proved their existence, by other means. His object, said Mr. Rains, in calling attention to these discoveries was to illustrate the power of the mind.

But that the mind was not the same as the brain Mr. Rains proved by citation of many cases quoted from medical sources. He then further outlined this difference by alluding to the phenomena of mental telepathy and hypnotism, and the attempts of prestidigitators to imitate these phenomena. He described the processes of Coué and Mrs. Eddy and then turned to the so-called tricks of the Indians, and finally he summed up his observations by bringing them into co-ordination with the art of production and creation by genius, and the effects of propagation by actors, singers

and other interpreters. The whole address showed Mr. Rains to be a man of wide reading, and great interest was aroused by his views.

**Jane Catheart and Ethel Grow Receive in New Studios**

On Sunday afternoon, March 11, Ethel Grow and Jane Catheart, both of whom are well known in musical circles, the former as a concert soloist and teacher, the latter as a piano teacher and president of the Washington Heights Music Club, received many guests in their new studios at 200 West Fifty-seventh street. The spacious, light rooms are most attractively fitted up and the artistic atmosphere is noted immediately on entering.

An interesting musical program was rendered by Robert Lowery, pianist, and Regina Kahl, who gave much pleasure in their artistic interpretations. Among the guests present were: Adele Rankin, Mr. and Mrs. Henry Holden Huss, Yvonne de Treville, Ida Geer Weller, Mr. and Mrs. Herbert Mustarde, Mrs. J. Harrison Irvine, Leila Cannes, Mrs. Motel Falco, Helen Hadley, Constance Eberhart, Mr. and Mrs. Edward Krainer, Charles Haubiel, Lillian Croxton, Edwin Davis, Marion Coryell, Marion Bauer, Carolyn Beebe, Rosalie Erck, John F. Majeski, Augusta Gloria Marks, Edna Horton, Mildred Langworthy, Elizabeth Louise Kreitler, Miss Martinez, Alma Maynard, Malcolm Stewart, Henry Dater, Mrs. E. St. John Hays, Harriet Lowrey, Mr. and Mrs. George Kenneally, Winthrop Tryon, Mr. and Mrs. Schulz, S. B. Driggs, Susan E. Beard, Mr. and Mrs. Oscar Denison Simmons, Mr. and Mrs. Henry Van Reed, Theodora Thomas, Miss Grayce, Miss J. E. Allen, Esther Powell, Mrs. E. B. Kimble, Dorothy M. Douglas, Mr. and Mrs. Charles Kumpf, Mr. and Mrs. W. L. Romaine, Lawrence Goldman, Eleanor McCaw, Elsie Baird Burton, Mrs. Carmody, Frank Stewart Adams, Marjorie Beddoe, Miss E. Dunnham, Robert Thrane, Shirley M. English, Carrie D. Shields and Alva Polaski.

**Denishawn Dancers to Repeat in Chicago**

Following the great success which they had last October, Ruth St. Denis, Ted Shawn and the Denishawn Dancers will return to Orchestra Hall, Chicago, for two more performances, on April 2 and 4. They repeated in Milwaukee to another very big audience on March 12, despite the worst snowstorm of the year. Another return engagement to be played before the season ends will be at the Academy of Music, Philadelphia, on April 7. Among the cities which have already booked return engagements for next season are Boston, Philadelphia, Lowell (Mass.), Portland (Me.), Washington, Baltimore, Wilmington, Pittsburgh, Cleveland, Toledo, Utica, Rochester, Buffalo, Ann Arbor, Lexington (Ky.), Nashville, Chicago, Milwaukee, Kansas City, Wichita, St. Louis, Joplin, Nashville, Muskogee, Oklahoma City, Louisville, Indianapolis, Binghamton, Erie, Houston and Detroit. New cities to be visited include Bangor, Lewiston (Me.), Williamsport (Pa.), Lancaster (Pa.), Allentown (Pa.), Dayton, Atchison (Kans.), Galveston, Dallas and Tulsa.

**Tetrazzini Gives Gegna Valuable Cello**

When Max Gegna unpacked the huge packing case, resembling a coffin, sent to him from Rome, he found a genuine Guarnerius cello, the workmanship and tone of which are said to be the finest of that of any cello known. This wonderful instrument was willed to Mme. Tetrazzini by a wealthy Italian, with the stipulation that she should give it to "the most deserving young cellist she could find." After a long search of the Continent and America she decided upon Max Gegna, the young Russian cellist, who had been her assistant on extensive concert tours. Mr. Gegna has been on tour with Mary Garden during the past season, only recently returning to New York.

**Eaton to Conduct Nashua Symphony**

Clayton Eaton has been elected president and conductor of the newly formed Nashua Symphony Orchestra of

**FRANCES PERALTA.**

Among the roles that Frances Peralta has been heard in this season was the title one of *Aida*, in which she scored a brilliant success. According to the critic of the Evening Mail, "Frances Peralta sang the title role in splendid voice," and the Post commented: "The *Aida* was Peralta who really looked the part of a young woman able to hold the love of Radames. Peralta sang well. Her finest efforts were in the duets, the one with Amneris (Danise) being notably lovely." "Rich of voice and stately of presence, Frances Peralta headed, as *Aida*, the cast," commented the Globe.



Nashua, N. H. The other officers of the association are George Richard, assistant conductor; Doris White Whitney, vice-president; Dr. Auguste Guertin, recording secretary; A. M. Bennett, treasurer, and the executive committee consists of Kate Nichols, L. Lemery, E. M. Webster, Mrs. Whitney, Alfred Lajoie, E. C. Gage, T. St. Francois, Dr. Guertin. Weekly rehearsals are being held and it is expected that a public concert will be given late in April.

**Lyell Barber Wins Praise in Various Cities**

Lyell Barber has returned from a most successful tour, which included a brilliant Chicago recital, four other piano recitals, and one appearance with Mme. D'Alvarez.

Following are some excerpts from recent criticisms:

A large and discriminating audience of music lovers gave Mr. Barber that hushed attention which is the truest compliment to the magic of his interpretation. He has a wealth of personality and talent and his program was an exceptional one. The Beethoven sonata made dreams leap from the dust. It pulsed with strength and brightness.—Pontiac, Ill., Herald.

Mr. Barber displayed not only a marvelous technic in his playing but also an intense suggestive interpretation of moods as revealed in his selections.—Eureka, Ill., Journal.

Besides the brilliant technic there was such feeling, such charm, such appreciation of the composer's mood in his playing that to an unusual degree he carried his audience with him and they were willing to accord him all praise.—Bloomington, Ill., Bulletin.

His natural endowment is rich and he has made the most of it. He plays with authority, born of entire mastery of his performance, with clean cut and fluent technic and a beautiful, musical tone.—Bloomington, Ill., Pantagraph.

Long and difficult was the task assigned to Mr. Barber, but his work was superb. It is very evident that he is a concert pianist of enviable repute.—Ottawa, Can., Journal.

**Erna Rubinstein with Cincinnati Orchestra**

Erna Rubinstein will be soloist with the Cincinnati Orchestra on March 23 and 24. This will mark her sixth orchestral engagement of the season as she has already played with three New York orchestras—the New York Symphony, Philharmonic and Metropolitan Opera, with the Chicago Symphony and the Detroit Orchestra in Kansas City. She plays with the Minneapolis Orchestra on April 12 and 13 and will appear again with the Chicago players in Ann Arbor on May 17.

**Schelling Compositions on Chicago Orchestra Program**

When Ernest Schelling plays his own Suite Fantastique with the Chicago Symphony Orchestra on April 6 and 7, another Schelling composition will find a place on the program. It will be his latest opus, The Victory Ball, first introduced in Philadelphia and New York by the Philadelphia Orchestra and soon to be repeated by Mr. Mengelberg and the Philharmonic.

**Panhandle Music Festival**

The Panhandle Music Festival is scheduled to take place April 9 to 14 inclusive, at Amarillo, Texas, under the direction of Emil F. Myers. There will be recitals by Schumann Heink, Alberto Salvi, Anna Case, Arthur Middleton; a matinee by the Harmony Club Opera; a performance of Rose Maiden and of Elijah, and a costume program by the Philharmonic Club.

**Dr. Wolle Honored**

A community celebration of the twenty-fifth anniversary of the organization of the Bach Choir and the sixtieth birthday anniversary of Dr. J. Fred Wolle, its only leader, will be held in Bethlehem, Pa., April 4, in the Liberty High School Auditorium. April 4 is Dr. Wolle's birthday anniversary.

**Editor Pleads for Police Band**

On Monday of this week Leonard Liebling, editor-in-chief of the *MUSICAL COURIER*, addressed the Governor and Legislature on the bill calling for a special appropriation for the Police Band of New York City.

**CINCINNATI COLLEGE OF MUSIC  
PRESENTS ITS STRING QUARTET**

Graduate of Conservatory Soloist at Well Attended "Pop" —Operetta Written and Produced by Local Talent —Conductor of Orchestra Signs Contract for Four Years More—A. F. Thiele Concluding Splendid Service as Business Manager—Orchestra Gives Three Concerts in Three Days —Dupré Heard—Notes

Cincinnati, Ohio, March 5.—The College of Music presented its string quartet in a high class program at the Odeon, February 23. Haydn's quartet in F major, op. 74, No. 2; Beethoven's quartet in C major, op. 59, No. 3, and the Beethoven quartet for piano and strings, E flat, op. 16, were given. The members of the quartet are Emil Heermann, first violinist; William Morgan Knox, second violin; Carl Wunderle, viola, and Walter Heermann, viola. The piano part was played by Romeo Gorno, who appeared in lieu of Ilse Huebner, who was ill. Every number was given a splendid reading.

PUBLIC DEMONSTRATES ITS APPRECIATION OF ORCHESTRA POPS.

The eighth popular concert of the Cincinnati Symphony Orchestra drew such a large audience that there is no doubt left as to how much the public appreciates the efforts being made to give them good music at a low cost. The program opened with the overture from *The Merry Wives of Windsor*, by Nicolia, which pleased with its vivacity. A serenade by Volkman, for strings was heard at these concerts for the first time. The closing number was the overture to *Freischütz*, by Weber. Faye Ferguson, the soloist, is a piano graduate of the Cincinnati Conservatory of Music, a pupil of Marcian Thalberg. She played the concerto in G minor for piano by Mendelssohn. She is a gifted young pianist, possessing skill and assurance, and was given quite an ovation.

PROGRAMS OF VIRGINAL COMPOSITIONS GIVEN.

A program of her own compositions was given by Emma Beiser Scully, February 21, before Christ Church Mother's Club, at Christ Church. The program included a theme in G major and several new waltzes. A dozen new songs were sung by Louetta Reihl Luecke and Helen Scheu, the words of which were written by George Elliston.

OPERA COMPOSED AND PRODUCED BY LOCAL TALENT.

An operetta, *Art's Rejuvenation*, composed by Roy and Kenneth Webb, was produced February 26 and 27, at Emery Auditorium, by a company of local talent, known as the Wise Center Opera Company, for the benefit of the Music Hall organ fund. The operetta was given under the personal direction of Mrs. Maurice Joseph and is the first production of an elaborate kind attempted by the organization. The singing was under the direction of Minnie Tracey, all of the major roles being taken by her pupils. The stage and lighting effects, which were a feature, were under the direction of John R. Froome, Jr., of the College of Music. The operetta is based on the triumph of art after a period of discouragement and gloom, the principal characters being represented by Cynicus, Art, Wisdom, Sculpture, Music, Painting, Poetry, Antique and Terpsichore. Among those who made a pleasing impression were Hazel Morgan Levy, Leo Lucas, Sidney D. Spritz, Herbert D.

Schatz, Lillian Sherman, Bernice Rosenthal, Louis Stiebel, Ida Lea Blachschleger, Mary Steele, Mary Margaret Fisher and Fanny Helene Fritz. There was a delightful ballet and the performance was in all respects a success.

ORCHESTRA GIVES THREE CONCERTS IN THREE DAYS.

Cincinnati, Ohio, March 11.—The Cincinnati Symphony Orchestra has been quite active, playing three concerts on as many days. The tenth pair of the symphony series was enjoyed March 2 and 3 at Emery Auditorium. As has been his custom, Director Reiner had prepared a program that was happily chosen to favor the varying tastes of the audience. In opening the concert with the tone poem by Schoenberg, *The Glorified Night*, Mr. Reiner chose a work that has in it many things to admire. Under his baton the orchestra responded gracefully to the various demands made upon it, proving that there has been much gained in the matter of technic. This was followed by the appearance of the soloist, Irene Gardner, a member of the piano faculty of the College of Music. She played the second concerto by Rachmaninoff in excellent fashion and was given an ovation. As a closing number the orchestra played the eighth symphony by Beethoven.

CHILDREN'S CHORUS FEATURE OF POP CONCERT.

The ninth concert of the popular series was enjoyed by a large audience, March 4, at Music Hall. The William Tell overture, by Rossini, was followed by the Peer Gynt suite. The latter part of the program introduced a novel feature, a chorus of 600 voices made up of children from several public schools. The chorus was under the direction of Gustav Clemens and the cantata, *A Festal Day*, by E. Kuervels, was sung. The innovation was greatly enjoyed and the chorus work was excellent.

REINER SIGNS FOUR YEAR CONTRACT.

At a meeting of the board of directors of the Cincinnati Symphony Association (as stated in last week's issue—Ed.), a four year contract was signed by Fritz Reiner. There is much in store for the orchestra under his leadership. It can be further stated that A. F. Thiele, the present business manager of the orchestra, will resign his position at the close of the present season and will be succeeded by Mrs. J. W. Darby, who has been in charge of the office for a number of years. Mr. Thiele became manager of the orchestra five years ago; since then he has inaugurated a number of innovations that have proved very profitable. These included the young people's concerts and the out-of-town performances. He also made it possible to have the Zoo opera during the summer months, in this way giving the members of the orchestra a longer playing season. He has also been helpful in advancing the interests of a number of young students. Arthur Judson, manager of the Philadelphia orchestra and the New York Philharmonic, has been engaged as advisory manager.

A. G. O. PRESENTS DUPRÉ.

Marcel Dupré appeared in an organ recital at the East High School Auditorium, March 4, under the auspices of the local chapter of the American Guild of Organists. Those submitting themes for the symphony he improvised were Albino Gorno, Edgar Stillman Kelley, Frank Van der Stucken, Sidney C. Durst, J. W. Clokey and Augustus O. Palm.

NOTES.

A program given by the advanced pupils of Lino Mattioli in the Odeon, March 1, was made up of operatic selections, both solo and ensemble. Those taking part were Mary Swainey, Verne Cook, Amy Hattersley, Richard A. Fluke, Ray Blackburn, Helen Correll Fluke, Louise Ryder, Margaret Van Horne, Happy West and Mary Elizabeth Yager.

One of the most interesting numbers at the concert given at the University of Cincinnati by the Madrigal Club of the Miami University, was *The Snow Legend*, by Joseph W. Clokey, who is organist and theory teacher at the Miami University. He is a graduate of the Cincinnati Conservatory of Music, where he studied under Edgar Stillman Kelley.

Mildred Williams, a pupil of Marguerite Lisznewski, appeared in a piano recital at the Cincinnati Conservatory of Music, February 23. Her program was made up of

numbers by Bach, Schumann, Chopin, Liszt, MacDowell and Debussy; she proved herself a pianist of merit.

Della Eppinger Bowman, soprano soloist of Rockdale Temple, recently appeared in a concert with Clarence Eddy, noted organist, at Mansfield, Ohio.

Margaret McClure Stitt, a member of the Hyde Park Music Club, appeared at the piano when her quartet for women's voices, *A Lullaby*, was sung by members of the club at the February meeting. A group of children's songs composed by Elsie Neissleder was also rendered.

A students' recital at the College of Music, February 24, introduced pupils of Mary Venable, Estelle B. Whitney, Lino Mattioli and Adolph Hahn.

Louise Snodgrass presented a number of her unpublished songs for the Hyde Park Music Club at its February meeting, on which occasion Clifford Cunard, tenor, appeared.

The Norwood Musical Club met on February 27 at the home of Eleanor Young.

Eta Chapter Sigma Alpha Iota held its annual initiation and banquet at the Hotel Alms, February 24.

The Music Department of the Covington Art Club, Covington, Ky., presented a musicale at the club rooms on February 27.

The choir of the Church of the Epiphany, Walnut Hills, sang *Mauder's Penitence, Pardon and Peace*, on February 25. Hugo Deferberg is organist and director.

Mrs. Edgar Stillman Kelley, wife of the eminent composer, is to make an extensive lecture tour in the Southern States on the general subject, *The Language of Music*. Mrs. Kelley is well known as a lecturer on music through her work on the faculty of the Cincinnati Conservatory of Music, her lectures on the Symphony Concerts, before the Cincinnati Woman's Club, and her activities as president of the Ohio Federation of Music Clubs. She and her composer-husband make their home at Western College, Oxford, Ohio, where many of the most celebrated of Dr. Kelley's compositions were written.

The Northside Presbyterian Church Choir, under the direction of J. Walter Devaux, organist and director, sang *The Sermon on the Mount*, by Shepherd, February 24.

The Welsh Presbyterian Church presented the Welsh singers, February 23, in its fifty-third annual concert. Alma Chapter of Mu Phi Epsilon furnished the program, assisted by Clifford Cook, Arthur Knecht, cellist, and Jane Fowler, reader.

Three of the faculty of the Cincinnati Conservatory of Music appeared in a musical evening. Those taking part were Andre de Ribaupierre and Robert Perutz, violinists, and Karol Lisznewski, pianist.

The Hyde Park Music Club held a meeting on March 6, at the Hyde Park Library. A delightful program of solos and choral compositions was rendered.

Florence K. Braun, pupil of Albert Berne of the Cincinnati Conservatory of Music, gave a recital of songs at the Three Arts Club, March 3. She was accompanied by Mrs. Thomie Prewett Williams.

Pupils of Irene Gardner and Giacinto Gorno appeared at the Odeon, March 3, as well as the string quartet trained by Walter Heermann, composed of William C. Stoess, Karl Payne, Uberto Neely and Arthur Knecht.

A recent visitor to Cincinnati was Edna Thomas, mezzo soprano of New Orleans, who is making a concert tour, specializing in Negro spirituals and plantation songs.

Margaret Mehaffey, organist, a pupil of Louis Curtis of the Cincinnati Conservatory of Music, gave a concert on March 4, at St. Paul's Cathedral.

The Norwood Musical Club met at the home of Elinor Young, February 27, when a short program of songs was much enjoyed. The election of officers on this occasion resulted as follows: Mrs. Robert Bruns, president; Clara N. Eberle, vice-president; Nettie O. Gaskins, recording secretary; Mrs. Peter Ihbold, corresponding secretary; Elinor Young, press secretary; Mrs. Roland Klaw, treasurer, and Goldie Taylor, librarian. The club was entertained on March 7 at the home of Mrs. A. W. Waldman.

The Mothers' and Teachers' Welfare Club of Raschig School gave an entertainment on March 1, consisting of music and dancing.

The choir of the Philippus Evangelical Church rendered a sacred cantata, *Ruth the Moabitess*. The choir is made up of forty voices; Elmer E. Dimmermann is the organist.

Eta Chapter of Sinfonia gave a concert of American music in the Odeon, March 2. The Alumni members of the fraternity participated, including Giacinto Gorno, baritone; Romeo Gorno, pianist; Walter Heermann, cellist, and William Morgan Knox, violinist.

A group of members of the Cincinnati Symphony Orchestra gave a program under the direction of William F. Koop, March 1, at the Clifford Presbyterian Church. A string quartet composed of Ernest Pack and Leo Brand, violinist; Walter Werner, viola, and Peter Angulo, cellist, was assisted by Joseph Vito, harpist; Joseph Elliott, clarinetist; Albert Schnicke, baritone, and Wilmine Hammann, soprano. Beulah Davis was the accompanist.

W. W.

**Leginska Sailing for Europe on March 31**

Ethel Leginska will be a passenger on the S. S. Majestic, sailing from New York on March 31 for England. The pianist will go directly to London, where she is scheduled to resume her musical activities at once. She will return to America for her season here about the first of October, next.

**Harold Morris at Institute of Musical Art**

Harold Morris will give a piano recital at the Institute of Musical Art, Saturday afternoon, March 24, with a program of Brahms, Chopin, MacDowell, Debussy and Liszt. This will be the sixth public artist's recital of the year at the Institute.

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# Mabel Garrison Wins New Triumphs on First New York Re-appearance

**Critics Acclaim Her Voice and Art at Carnegie Hall Recital**

After an absence of some length abroad, Mabel Garrison was heard here again yesterday afternoon at Carnegie Hall, and showed that her singing had not suffered with absence. Her voice possessed a distinct power to please, and the program was sung with intelligence and charm. Miss Garrison was at her best, perhaps, in the German lieder: Schumann, Brahms and Strauss. These were sung smoothly, without strain, but with ample expression, in a manner well adapted to the songs. She could bring out the plaintive, devotional atmosphere of the "spiritual" and the humor in the very different final number, "Frog Went a-Courting."—(N. Y. Tribune).

Miss Garrison's voice has its well-remembered purity, lightness and brilliant quality. She sang with taste and musical intelligence, with variety of expression. The air by Handel showed flexibility and certainty in the delivery of the "divisions," and in Mozart's air there were the suavity, equable tones, the finish of phrasing that so well become this music. Miss Garrison's selection of songs was interesting and varied, and elicited a charming power of interpretation on the part of the singer.—(Richard Aldrich, Times).

Miss Garrison has come back to us with none of the charm of her voice impaired. On the contrary, it seems to have grown in beauty. It was delightful to hear the purity of her intonation, the liquid ease of her turns, as in the Chopin-Viardot mazurka "Aime moi," for instance. She sang a charming pastoreale of Stravinsky charmingly, but perhaps the best thing she did during the afternoon was her tender and touching singing in Schumann's "Lied der Braut," No. 1. "Swing low, sweet chariot," was another admirable piece of work.—(Evening Post).

It is hard to imagine a more happy rendering of the first Schumann Bride Song or the Brahms "Wir Wandelen." Her intelligence, piquancy and cool, liquid tone enable her to give many people much delicate pleasure.—(Sun).

Her voice was at its best, and she sang with charm and with that skill in florid music that characterized her work in the past. A Mozart aria was sung with rare beauty of style and of voice.—(Telegram).

She used clear intelligible diction and tones that charmed the ear.—(American).

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**Mme. GARRISON CHARMS AUDIENCE IN SONG**

Opera Soprano Welcomed in Recital

A pleasing entertainment on Lincoln's Birthday holiday yesterday was the song recital given by Mme. Mabel Garrison, soprano, at Carnegie Hall, with the assistance of her husband, George Siemon, at the piano. This singer had recently returned from Europe, where she sang last year in many guest performances at leading opera houses, and also, as is said, she studied with Mme. Lili Lehmann. As is custom for her recitals, Mme. Garrison offered a program of artistic selection. Her lovely voice again gave delight. Her German diction was polished and her style had rare feeling for sentiments and moods.—(N. Y. Herald).

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## MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

## INSTRUMENTAL MUSIC IN SCHOOL TEACHING

## The Value of the Orchestra as an Aid in the Presentation and Development of Musical Ideas for Children

Statistical reports show that the symphony orchestras in the United States have not been successful financial ventures. In order to maintain them it has been necessary for the directors to advance yearly large sums of money to make up the deficit which apparently has always existed. Organizations of this kind are very expensive to maintain and in order to produce high standards of musicianship large salaries were paid to solo players and virtuoso conductors were developed. It is doubtful how long this condition will exist, but it is evident that as the years go on more orchestras will be established throughout the United States and symphonic music will not be confined to the large cities. The public is too willing to discredit an amateur organization, because it is not comparable in any sense to the finished professional product.

To overcome this prejudice on the part of the people, the public schools of the United States are gradually developing orchestras which are reaching the acme of perfection for the student class. A great many high school orchestras are complete in instrumentation. Others find it necessary to make substitution of one instrument for another. The third group are only string ensembles. However, regardless of the actual instrumentation these groups of serious students are gradually working upward and onward in the accomplishment of real music education, not only for themselves, but also for the general public, through hearing. It was felt at one time by the pessimistic group, that insistence on this type of instruction would produce a large field of mediocre players. Experience proves that this is not so. The public school is not the place where orchestral finesse is accomplished. There is room for another great field of work between the high school and the professional orchestra. In New York City this idea is being carried out through the American Orchestral Society—a group of amateur musicians (unusually talented), aided by professionals from the big symphony orchestras, whose duties are to instruct the neophytes in the routine of ensemble playing. This particular orchestra perhaps has not been in existence long enough to determine exactly the value of such a movement. There is no doubt that it is needed, and it is hoped that this is the right way to accomplish the very difficult problem of preparing talented amateurs in America for the work of the symphony orchestra. Heretofore, as we know, our orchestras have been made up largely of foreigners. There has been very little hope held out to the American amateur in this field.

## THE ORCHESTRA AS AN EDUCATING FORCE

The majority of people who attend symphony concerts are music lovers rather than music students. They go because they like to be present. They become regular subscribers. An enthusiastic appeal is rarely made to the public at large because the orchestras are not playing the type of music which the public wants and understands. There is room in America for several grades of symphony orchestras. The first type should be that which plays a popular program of light music in order to get people interested in listening to the orchestra. The second should be that which plays perhaps the more popular symphonies, overtures and suites. And the third or highest, that which devotes itself to the presentation of new music and more advanced and involved work of the great masters. Instrumental music should be graded in this way the same as literature is graded, the difference being of course that it is difficult to compare the two because reading is a matter which concerns the individual, and the orchestra is the ensemble which is produced only after the most intense concerted rehearsing.

If orchestras visit the schools the work should be planned,

not from the standpoint of entertainment, but from the standpoint of real instruction. The music which is played should be studied in advance by the pupils, intelligently prepared for them, and certain of the leading themes memorized. At least the story of the music or the thought content should be well understood by all pupils before they attend the concert, otherwise it becomes merely a matter of enjoyment rather than an educational force. It is not necessary to have a large symphony orchestra to get cooperation of this kind. The small orchestras will do just as well and amateur organizations can carry on the work of education in a manner which is at least correct, if not highly efficient.

## THE HIGH SCHOOL ORCHESTRA.

Where professional orchestras are not available the musical activities of the high school orchestra should be centered largely around an educational plan of this character, and not devote time to the preparation of marches and music of an inferior nature. To give some idea of the Beethoven symphonies it is not necessary to play them all in a complete form, but merely to play parts of these symphonies to show the pupils how music is written for the orchestra, and to prepare the pupils to understand the nature of the instruments—their limitations and possibilities. The rest of music education can be carried on through the lecture system or reproducing instruments. The writer knows of a case where the entire nine Beethoven symphonies were studied in a high school and the music was played at two pianos. While the orchestral effect was entirely lacking, every one of the pupils got a pretty definite idea as to what Beethoven was trying to accomplish and the same is true of music by other composers. There are many ways to present this music if people are anxious enough to know about it.

## COURSES IN APPRECIATION.

A great many teachers make the mistake of trying to teach the history of music and appreciation at the same time. In our belief it is too much for the average high school pupil to accomplish. He is more interested in hearing the music than he is in studying how this music was made and constructed. We believe in classes in the history of music, but we do not believe that these two phases of the subject can be successfully taught at the same time. It is all right in the university or conservatory, but it does not fit in the average high school. The musical advantages for the teaching of appreciation are no doubt very much greater in cities than they are in small towns, but this is no reason why those in the small town should not make every effort to accomplish as much as it is possible for them to accomplish along the lines which have been laid down. The fact that in the rural communities advantages of this kind are not available, should be no reason for the rest of the world standing still. The danger of falling into dilettantism in music is not so great as to discourage the average teacher and prevent him from attempting the problem.

It is a goal toward which all school music should strive. It is a fine thing to teach children to read music. No one doubts that. But to devote the entire school time to this is placing restrictions upon the average child to too great an extent, and frequently blocks the way to better achievement.

## THE NEW YORK EXPERIMENT.

The rest of the country will no doubt follow with considerable interest the plan which is now being worked out in New York City, and which will eventually be applied to the public school system. It is generally conceded that the movement will be successful because there is no rea-

## MUSIC FESTIVALS, 1923

## American

Amarillo, Tex.	April 9, 10, 11, 12, 13, 14
Ann Arbor, Mich.	May 16, 17, 18, 19
Bethlehem, Pa.	May 25, 26
Columbus, Ohio	April 23, 24
Evanston, Ill.	May 24, 25, 26, 28, 29, 30
Fitchburg, Mass.	April 26, 27
Halifax, N. S.	April 9, 10, 11
Harrisburg, Pa.	May 1, 2, 3, 4
Lindsborg, Kan.	March 25, 26, 27, 28, 29, 30, 31, April 1

Newark, N. J.	April 25, 26, 27
Syracuse, N. Y.	April 30, May 1, 2
Toronto, Canada	April 30, May 1, 2, 3, 4, 5

## Foreign

Berlin, Germany	August
Cassel, Germany	May 11, 12, 13, 14, 15, 16
Donaueschingen, Germany	July 29, 30
Frankfurt, Germany	June 17, 18, 19, 20, 21, 22, 23, 24
Geneva, Switzerland	April 7, 8
Munich, Germany	August 1 to September 30
Salzburg, Germany	August 8, 9, 10, 11, 12, 13, 14
Trier, Germany	April 15, 16, 17, 18, 19, 20
Zurich, Germany	June 8 to 29
Welsh Eisteddfod	August 6, 7, 8, 9, 10, 11, 12

son why it should not be, and in solving the problem the hope is held out to other places and school systems that the good work which is being done in the schools regarding instrumental instruction will not be lost after the child passes on to other activities. There is so much happiness as a result of good music that it seems a pity when we reflect that so few children follow music even as an avocation after they leave school. It is a slow process, but a sure one, and the next generation will tell the story.

## Regneas Hears His Pupil, Mildred Stilwell

It has always been the custom of Mr. Regneas to attend recitals and debuts of his talented pupils, often traveling considerable distances, to such places as Boston, Baltimore, Philadelphia, etc., so that full benefit of his criticism may



MILDRED STILWELL

be had. But the numerous artists from his studio now before the public, make it possible for him to attend only a small number.

March 10, however, he was an interested listener at the recital of Mildred Stilwell, given at the Masonic Temple, Yonkers. This young soprano, who has worked with Mr. Regneas two years, shows such talent and has made such strides during the short period of her study, that Mr. Regneas has arranged to have Miss Stilwell repeat the recital at his studio, Wednesday evening, March 28. Harry Hirt, associated with Mr. Regneas at his New York studio and in his summer work at Raymond (Me.), played the accompaniments with taste and musicianly skill.

The full program as sung included old classic airs by Handel, songs by Schubert, Brahms, Faure, Tschaikowsky, Lie, Clark, Milligan, Irish folk song, Weckerlin, etc.

## Excellent Artists at Texas Club Function

Eva Whitford Lovette, mezzo-soprano and vocal teacher, was soloist for the Texas Club function given March 2 at the New Willard Hotel, Washington, the occasion being the celebration of the anniversary of Texas independence and the reunion of the University of Texas alumni. The guests of honor included Mrs. Fall, wife of the Secretary of the Interior; Mrs. Culberson, wife of Senator C. A. Culberson; Senator and Mrs. Morris Sheppard, and former Attorney General and Mrs. Thomas Watt Gregory. Mrs. Lovette sang, in her own inimitable way, a group of songs in Italian, French, German and English. Her voice and interpretations are always a delight to her audience. Her accompaniments were played by her husband, T. S. Lovette. The other artists on this occasion were Margaret Mansfield, violinist (daughter of Representative Mansfield of Texas), and Mary Ruth Matthews, of Plainview, Tex., artist-pupil of T. S. Lovette.

E.

## Boston Symphony Reengages Alice Nielsen

Alice Nielsen's success at her previous appearance with the Boston Symphony Orchestra has prompted that organization to reengage her and she will sing with them very shortly.

## RICHARD HAGEMAN

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**Casella Lectures on Modern Italian Composers**

Four leading composers of the modern Italian school were given an exposition by Alfredo Casella at a lecture-recital which closed the season for subscribers to the International Composers' Guild. The lecture was in French. A brief summary was made of the younger generation of Italians who are trying to rescue Italian music from the stagnant condition opera of the old generation has caused. Of the group dealing with symphonic forms Pizzetti, Malipiero, Castelnovo-Tedesco and Casella, himself, were represented. Respighi was said to be too well known to need introducing at this time. This group is also trying to get away from the influence of the French impressionists, but the music that one heard as illustrations of their efforts led one to doubt whether they have been entirely successful in this regard.

A sonata for piano and cello by Pizzetti was played by Rozsi Varady and Mr. Casella. Pizzetti is the director of the Conservatory in Florence, and is said to be exerting a great influence by his revival of the old Greek tonality. The sonata in question had moments of modal feeling, and the last movement was especially significant. The first movement seemed improvisatory, and rather lacking in driving power. The material of the second movement was more genuine, and most of it was effective. Miss Varady performed the difficult work with great skill. Pizzetti's style is not extreme, but is an evolution of diatonic material. Mr. Casella introduced five little pieces by Malipiero by saying that upon first production a critic wrote that they had had their first and probably last presentation, which statement he was taking great pleasure in refuting at the present time. These were much more extreme in technic and much more virile in material used. They were followed by an adolescent work by Castelnovo-Tedesco, describing the last ray of sunset which, according to an old legend, is said to be always green. There was a great deal of force, originality and ultra-modern idiom observable in the work. Mr. Casella played all these compositions with understanding and his usual pianistic excellencies. A sonatina of his own was added in which he satirized the bombastic uses to which the sonata form has been put. Mr. Casella is a musician of quality and humor. One remembers with pleasure the little encores Maier and Pattison have been using this season.

A group of his songs were sung by Greta Torpadie, the soprano, who gave such a creditable performance of Pierrot Lunaire. This cycle of four funeral songs was composed to poems of Gitanjali, by Tagore. The musical setting on first hearing appeared to be more like the chromatic atonic trend of the Teutonic composers than the Latin branch of modern music. The text of these remarkable poems was well underscored, and there was a great deal of vivid depiction. Miss Torpadie does this kind of thing in a remarkable manner. Her sense of pitch is phenomenal and her sensing of moods rare. Statuesque and restrained, she seems a living reincarnation of the spirit of the text she is using. Her French is very understandable.

**Marcel Dupré's Organ Recital**

Marcel Dupré's eighteenth organ recital on the new concert organ, Wanamaker Auditorium, New York, attracted an audience which completely filled the large hall on February 28, and all listened with interest to the Bach prelude and fugue in D, played at high speed; to the excerpts from Vierné (music of interesting quality); to the organist's own choral and finale, again music of distinction; to the highly dramatic César Franck Piece Heroique, which ends with such splendid effects; to the allegretto and toccata (Widor), from the fifth symphony, played by Dupré with splendid clearness and accuracy, and finally, showed the usual interest when Warden Frank L. Sealy was introduced by Dr. Russell (concert director) and handed the organist the written theme for an improvisation. This was in A minor, Bachish in outline, and on it Monsieur Dupré built a one-movement work of intensely interesting elements. Such a rush of applause ensued that he played by request the F major toccata by Bach, with utmost speed and clearness.

Marcel Dupré has completed the sixth and last month of his record-breaking transcontinental tour of ninety-six engagements, the largest tour ever booked for an organ virtuoso. Within the last few weeks Marcel Dupré gave recitals in the States of New York, Massachusetts, Ohio and Illinois, returning to New York City on March 19, for his farewell public recital in the Wanamaker Auditorium, New York, for this season.

**Maria Carreras Greatly Honored**

Maria Carreras, the Italian pianist, will give her third and last recital of the season at the Town Hall on Tuesday evening, April 24. Mme. Carreras' success in New York is but what should have been expected, following her triumphs in other music centers of the world. Before the war Mme. Carreras appeared before nearly all the crowned heads, and her relations with the Spanish court are quite exceptional, having been decorated by the Queen. In her tours of South America, the pianist also had the honor of playing before the president of every republic, and more recently, in New York, she was invited to play at the homes of Mrs. Vincent Astor and Dr. Walton Martin.

**Barclay a Busy Baritone**

On March 27 John Barclay makes his second appearance as assisting artist at the lecture-recitals of Jeanne de Mar, in Boston. On March 25, Mr. Barclay will be heard as soloist with the New York Symphony Orchestra under Walter Damrosch at Aeolian Hall, and on April 5 he sings in New York also.

**Philharmonic Program**

Wilhelm Bachaus will be soloist with the Philharmonic Orchestra tonight and tomorrow (Friday) afternoon at Carnegie Hall, when the programs will include Haydn's symphony No. 13 in G major, Strauss' *Till Eulenspiegel*, Mozart's A minor piano concerto and the first performance in New York of Pick-Mangiagalli's *Sortilegio*, a symphonic poem for piano and orchestra. Mr. Bachaus will play the piano part in *Sortilegio*. Mr. Mengelberg will conduct. Next Sunday in Carnegie Hall, the Philharmonic Orchestra will present a Wagner-Strauss program.

**FOREIGN NEWS IN BRIEF****A NEW FANTASTIC OPERA.**

Berlin, February 26.—The première of the fantastic opera, *Germelhausen—the Sunken Village*—by Dr. Hans Grimm, composer of the well known fairy pantomime, *The Magic Violinist*, has recently taken place in Augsburg. The music is tamely modern, colorful and polyphonically interesting. The new work, as well as its composer, was greeted with enthusiasm by an audience among whom were the directors of numerous theaters. A. Q.

**JUNE FESTIVAL AT DORTMUND.**

Cologne, February 27.—The Dortmund Orchestra, under the direction of Prof. Wilhelm Jieben, is preparing a modern music festival, which is to take place in June. Dr. H. U.

**HARRIET VAN EMDEN WINS NEW LAURELS.**

Hamburg, February 27.—Harriet van Emden, the American soprano, is becoming more and more a favorite in Hamburg. After her first song recital, her success led Karl Muck to engage her for the Philharmonic concerts. She attained a still greater success in her second recital, both the press and public greeting her with unusual éclat. A striking future for this young artist is looked for. A. S.

**NO MORE OPERETTA FOR LEIPSIC.**

Leipsic, February 27.—The City Council of Leipsic has decided to discontinue the City Operetta Theater after June 30, 1924. Numerous members have already received notice of their dismissal. Economic and financial conditions, of course, are responsible for the Council's decision, the announcement of which caused consternation among those interested in operetta performances. An effort to avert the catastrophe will be made by public spirited citizens in the form of contributions. The sum necessary is such a large one, however, that the outlook for its being met is not an optimistic one. Dr. A.

**Princess Atalie a Charming Personality**

Princess Atalie, Indian soprano, was born among the hills of Oklahoma. Her father was a leader among his people, the Cherokee Indians. She was educated in Boston



Renny photo.

PRINCESS ATALIE,  
Indian soprano.

at the New England Conservatory of Music, and at the Boston University. In the Great War she served in France as a war worker, as entertainer, and in a responsible executive position.

Princess Atalie has a most charming personality. She captivates every audience with her lecture-recital, which consists of singing many of the beautiful old Indian songs and relating in her charming manner some of the fascinating legends of her people. Her voice is beautiful and sweet, and has been highly trained. She has been selected to sing the leading role in the Indian Opera, *Nitana*, by Umberto Vesci and Augustus Post. This opera is soon to be heard in New York City, Boston, and other leading American cities and in several European countries as well.

During the Peace Conference in Washington, D. C., she gave her lecture-recital, under the auspices of the Department of the Interior, before a very large audience made up of representatives of foreign countries, congressmen, President Harding, Ex-President Wilson, and others. She also appeared before the Washington D. A. R.

Princess Atalie is an expert in Indian handicraft, such as basketry, pottery, nature lore and Indian primitive cooking, and demonstrated with implements to serve with, such as the wooden mortar pestle, etc. She is a specialist on Indian songs, stories and legends.

**Henry Weber Conducts Opera in Vienna**

An item of news that will encourage those who are interested in music for and by Americans comes from Vienna in the form of a program and a clipping from a newspaper. The program is that of a performance of Verdi's five-act opera, *The Masked Ball*, at the Akademie für Musik und darstellende Kunst in Wien, given by pupils of the academy and conducted by Henry G. Weber, of Chicago, also a pupil of the academy, where he is taking a course in conducting.

According to the newspaper clipping, this was the seventh performance of the opera before crowded houses. It is further stated that Mr. Weber is a pupil of Von Reichwein

and Clemens Krauss, and the following appreciation of his ability is given: "He is a conductor in whom one notes the beginner only by reason of his extreme youth. Fire and energy are united in him with thoroughly healthy musical understanding and elegance of form. He inspires the greatest confidence and will no doubt make his way in his chosen career. He has received most of his musical education in Vienna and is reputed to be an excellent pianist."

**Peterson Delights Tacoma**

Tacoma, Wash., February 15.—On February 2, May Peterson was heard in a recital at the Tacoma. L. L. Clemens, one of the local critics, commented upon her singing as follows:

Entranced by a smile that radiates a warmth that reaches the heart, captured by two eyes that sparkle with roguishness and entranced by a voice of rare beauty, Tacoma music-lovers bowed at the shrine of an American singer, May Peterson, the "golden girl of the Metropolitan," at the Tacoma Theater, last evening.

Miss Peterson's voice is a rich and full-bodied soprano of exceptional beauty, clear and ringing, remarkably pure in intonation and with a freshness and loveliness of color that is rarely found.

Her skill in interpretation is one of her greatest assets, for she handles her numbers with a keen feeling for dramatic values, at all times parading most intelligently and with a sincerity that cannot be denied.

Her program was varied, combining Italian, French and German offerings in the more difficult arias, and then American numbers that brought out all of the beauties of her artistry. Perhaps the best aria offered was Korngold's aria, *Marietta's Lieb*, from *Die tote Stadt* (The Dead City), which was first sung in its entirety by the Metropolitan, last season, with Jeritza, the Viennese star, in the principal role.

Of her lighter numbers, it would indeed be hard to pick her best offerings. There is a lyric of different theme in nearly every one, and one has the impression that each is the best until the next is sung. Her programmed numbers that the audience demanded so insistently for an encore that the singer graciously repeated them were: Sigurd Lie's Soft-footed Snow, Mahler's Hans and Gretel, Dalcroze's Le Couer de Ma Mie, and Grant-Schaefer's negro spiritual, Little David, Play on Your Harp.

In addition to the program of seventeen numbers, the singer sang eight encores, some of them request numbers that had endeared Miss Peterson to Tacoma on previous occasions, and ending the evening with one of the sweetest little songs imaginable, Flirtation.

Miss Peterson was a revelation to her many friends in Tacoma, for in the short time that has elapsed since her last appearance in this city, her voice has grown fuller, sweeter and more brilliant.

At the conclusion of the program, friends of the singer flocked back stage, who are informal and cordial.

Miss Peterson has with her as pianist Charles Touchette, a finished musician, whose playing of the accompaniments placed him in the first rank as a pianist, and his artistry was one of the bright spots in the evening's entertainment. S. R.

**A LaForge-Berumen Musicale**

An interesting program was presented at the LaForge-Berumen studios, 14 West 68th Street, New York, on March 8. Helen Schafmeister played the opening numbers, Romance of Schumann and Dedication of Schumann-Liszt. She was followed by Esther Malmrose, whose work in two Staub numbers, *L'heure silencieuse* and *L'heure delicieuse*, delighted her audience. Ruth Carlmak, at the piano, lent valuable assistance. Charlotte McCoy, contralto, was heard to advantage in two arrangements of Frank La Forge, a Mexican folk song, *The Swallow*, and a Cuban folk song, *En Cuba*.

Edna Bachman contributed an aria from Verdi's *La Forza del Destino* and Merry C. Harni gave a group of French songs. Especially interesting was the group of MacDowell contributed by Elinor Warren, who not only is a fine pianist but also has shown considerable talent as a composer. *Voi lo sapete*, from Mascagni's *Cavalleria Rusticana*, and *Voci di primavera* of Strauss were sung by Mathilda Flinn and Verna Rabey. The remaining vocalist on the program was Irene Nicoll who was heard in Quilter's *The Blackbird's Song*, MacDowell's *The Sea*, Schubert's *Die Forelle*, and Franz' *Im Herbst*. Erin Ballard brought the program to a successful close with *Humoreske* of Rachmaninoff, *Lotus Land* of Cyril Scott, and *Etude Heroique* of Leschetizky.

The accompanists for the evening—Eleanor Haley, Merta Work, Helen Moss, Minabel Hunt and Florence Barbour—each deserve a special word of praise for their excellent work.

**Maude Tucker Doolittle Pupils in Program**

Maude Tucker Doolittle, who has charge of the Mecca School of Music, Jackson Heights, will give an afternoon of folk music at Wanamaker's Auditorium on the afternoon of March 28 at 2:30. She will present her pupils, from eight to twelve years of age, which she has trained in Jackson Heights during the past winter. They will wear the costumes of eight different countries and will play, sing and dance to selected folk melodies. The novel features of the presentation will be the Toy Symphony and the dance. Mrs. Doolittle has arranged the tunes for piano and Toy Symphony. Mildred Fairchild is directing the ensemble and Mary Anne Edwards has charge of the folk dances.

**Easton Gives "Most Successful Recital of Series" in San Francisco**

Recently Florence Easton gave a "splendid recital"—to quote the Call and Post—at the Alice Seckels matinee in the Hotel Francis, San Francisco, Cal. "It was the most successful of the series and was enthusiastically applauded," said the music critic of the Bulletin, in reviewing the Metropolitan soprano's performance.

**Bruno Walter Guest Conductor of Boston Symphony**

Bruno Walter, conductor, formerly of Berlin, Vienna and Munich, will conduct the concerts of the Boston Symphony Orchestra, Friday afternoon and Saturday evening, March 30 and 31, in Symphony Hall. It will be the first time in the forty-two years of its history that the Boston Orchestra will be led by a guest conductor who is not a composer.

**Next New York Heifetz Recital**

Jascha Heifetz has closed his Southern tour, which included a visit to Havana, and is now playing through Iowa and adjacent territory. The coming week will find him in Baltimore and Washington after which he comes to New York for his last recital in Carnegie Hall on Sunday afternoon, April 1.

## NEW YORK CONCERTS

(Continued from page 30)

program at Town Hall, Tuesday evening, following a tour abroad, where he played in Berlin (with orchestra), Dresden, Stuttgart, Bremen and other cities. He numbers among his teachers Sametini and Auer. The major numbers of his program were the Tartini G minor sonata (Devil's Trill) and Tchaikowsky's concerto in D major.

In both of these he displayed a skillful and facile technic, a firm, clear and resonant tone and admirable phrasing. He brought to the interpretation of the Tchaikowsky concerto keen intelligence and excellent musical feeling. The andante movement, muted, was particularly beautiful. This young artist plays with assurance and poise and employs varied tone, ranging from broad, rich tones to delicate and fine singing tones, smooth and well sustained even in the harmonics. He has a marked rhythmic sense and good intonation. The two groups of shorter numbers included a nocturne in E minor (Chopin-Auer), Tambourin Chinois (Kreisler), Deep River (Coleridge-Taylor-Maud Powell), Witches' Sabbath (Rubin Goldmark), Vogel als Prophet (Schumann-Auer) and Introduction and Tarantelle (Sarasate). The Tambourin Chinois and Witches' Sabbath were especially well rendered. Mr. Ross is effective in passages requiring speed and fleetness. He is accurate and does not blur. The middle section of Vogel als Prophet had warmly expressive tones in the double stopping.

There was a large and appreciative audience which expressed its enthusiasm decidedly, recalling the artist for a number of encores. Sander Vas gave valuable assistance at the piano.

The Times said: "Still diffident when entering the stage, he showed when playing a sudden fire and distinction, free of mannerism, deeply sunk in the music's mood and bring-

ing it at points of climax to eloquent proclamation. Last night's soggy air, cruel to strings, gave some problems, manfully met, in the sustained tones and rapid passage work of Tartini's Devil's Trill. It was midway in Tchaikowsky's concerto that he won his house with an emotionally powerful crescendo, re-echoed in long applause. The heightened interest was held with serene beauty in the muted andante movement, crooned like a song." It was the opinion of the Evening Post that "Mr. Ross knows not only how to get a warm, beautiful, and varied tone out of his instrument, but how to play with expression. His rhythmic incisiveness was particularly noteworthy. His intonation was usually good, even in double stops, in which so many players come to grief."

## WEDNESDAY, MARCH 14

CITY SYMPHONY ORCHESTRA:  
DE GOGORZA SOLOIST

On Wednesday afternoon, the City Symphony Orchestra, Dirk Foch conductor, gave its last New York concert of the season at Town Hall. The closing performance for the orchestra was on March 15, at a special concert in the High School Auditorium at East Orange, N. J. The orchestral numbers offered for the March 14 concert comprised overture to *The Marriage of Figaro*, Mozart; Symphonic poem *Mazepa*, Liszt, and Brahms' Symphony No. 1 in C minor, op. 68. Of these the last two were given by request.

Emilio De Gogorza was the soloist, singing the same program as on Saturday evening at Carnegie Hall—Handel's aria from *Semele*, *Where'er You Walk*, and arioso from *Le Roi de Lahore*, Massenet. Although suffering from a cold, Mr. De Gogorza charmed the large audience as few singers can.

Mrs. Louise Ryals de Gravito, chairman of the music committee, again delivered a short address, in which she summarized what has been accomplished by the City Symphony Orchestra during its first season, and appealed to the audience for further support so that the good work thus far achieved might be continued.

The New York Times says: "The largest audience which has attended the series of concerts given at the Town Hall by the City Symphony Orchestra was on hand yesterday afternoon to hear the last program to be given by that orchestra in New York this season." The New York World comments: "The Town Hall was packed to the doors yesterday afternoon by a vociferous audience to bid 'au revoir' for the season to the City Symphony Orchestra. The ensemble, which had Emilio De Gogorza as soloist, seemed to feel the oats of an oncoming vacation for it played zealously through its program and drew no small amount of applause for its energetic work. Mr. De Gogorza repeated the Handel and Massenet airs which he had sung last Saturday with marked ease and style, in spite of a slight hemorrhage of the vocal chords and a physician's warning not to tempt their condition."

SCHOLA CANTORUM: DUSOLINA  
GIANNINI SOLOIST

The Schola Cantorum, at its second concert of the present season at Carnegie Hall, Wednesday evening, sang its usual program of internationally culled folk and art songs from practically all countries except America.

The real feature of the evening was not on the program. Anna Case was announced as soprano soloist, but when it came to the Italian folk songs it was an unknown young singer, named Dusolina Giannini—a pupil of Mme. Marcella Sembrich, it was whispered—who stepped out to take her place, for Miss Case was ill. She has a lovely mezzo-soprano voice of an unusually rich, warm quality, and appears already to know pretty well how to use it. She made an instant hit with the audience and got the most applause of the evening, one of her numbers having to be repeated. They were all from *Le Più Belle Canzoni D'Italia*, which are collected and harmonized by the woman singer-composer, Geni Sader.

One of the groups is made up of all five chorals that constitute opus 104 of Johannes Brahms. Im Herbst seemed rather the best of them. Kalbeck proclaims them as belonging to the very finest songs of Johannes, but if you don't want to agree with him, you needn't. Certainly some of them do not.

The program opened with old French and Italian madrigals and part-songs. Later on there was a group of Norwegian folk songs and dances for men's chorus, the opus 30, of Grieg, which are far from belonging to the best work of that composer. They might have been more

effective if baritone Carl Schlegel, the soloist, had stuck a bit closer to the pitch. At least, as the Berlin parvenu said of the first act of *Lohengrin*: "Man lacht!" for the Grieg songs are all humorous.

There were two Easter songs—*Pasqua Florida*, by Father Donostia, and *La Vergine e Il Fabbro*—in which Miss Giannini again sustained the solo effectively; in fact, it was practically only a solo for her with organ accompaniment and a little hummed assistance from the chorus. *Pasqua Florida* was perhaps the most beautiful number on the program; its quiet simplicity, with its repeated *Alleluia*, produced a most exquisite effect. In this number and in the final, *La Sardana De Las Monjas*, Mr. Schindler at last called to his assistance a chorus of boys and girls—little Spanish-Americans they were. This regularly forms a part of the chorus of the *Orfeo Catala* and it is only by this use that the color effects called for by the composers can be correctly obtained.

The chorus sang well, though the men's chorus is decidedly inferior, both in quantity and quality, to the women's. The effect of the program on the whole was decidedly monotonous. Miss Giannini was the only thing that seemed to rouse the audience to any particular display of interest.

## THURSDAY, MARCH 15

## BOSTON SYMPHONY ORCHESTRA

Pierre Monteux's program sounded, it must be admitted, better than it looked on paper. The Chausson symphony, followed by *Till Eulenspiegel*, Loeffler's *Le Mort de Tintagiles*, and the Tannhäuser overture was the list, but these strangely assorted elements turned out to mix very well. Probably the Franck and the Chausson works are to be ranked at the very head of French symphonies. There is great beauty of thought and of orchestration in the latter and it was well played. Charles Martin Loeffler came over to hear his *Mort de Tintagiles* and had to bow repeatedly from his box. On every hearing it becomes more apparent how much Loeffler, who wrote the work nearly a quarter of a century ago, was ahead of his time. It is modern today—and yet beautiful. There is a wealth of musical ideas, ideas used to build up a programmatic piece that has none of the lack of probity usually associated with so-called "program music" and which never lapses into the vulgarity of which Richard Strauss is occasionally guilty. Concertmaster Burgin played the viola d'amore beautifully. Mr. Monteux was a trifle delicate with *Till*, nor was he over-robust with the Tannhäuser overture.

Is there another orchestra anywhere with the beauty and richness of tone that the Boston men, strings, wood and brass, regularly produce? Technically the orchestra is not back to its old standard—the master hand is missing. But it is a joy merely to sit and let the flood of beautiful sound pour over one.

## MURIEL TINDAL

Muriel Tindal, Metropolitan Opera soprano, was heard in recital at Aeolian Hall on Thursday evening. A large audience greeted the singer and was rewarded by hearing a program of songs that offered variety, and many of them seldom heard—at least not sufficiently to become hackneyed. Miss Tindal has much in her favor as a concert artist. She makes a striking appearance and is rather gracious in her personality. Her voice is of a good quality and she uses it with intelligence. Her diction was exceptionally good, and offering such a varied program was decidedly one of the attractive features. Her first group was made up of old songs of the seventeenth and eighteenth century. These were followed by a group by Wolf and Brahms. The third group consisted of the Beethoven arrangements of three old Scotch songs, and the last of the group was the old ballad, *Caller Herring* (Gow). Miss Tindal was assisted by violin and cello accompaniments which added considerably to the effectiveness.

Her fourth group contained four beautiful songs of Fournier, and the last group included English songs. The first was in *Silent Woods*, a translation, with music by Rimsky-Korsakoff; the second was *The Nightingale*, arranged by Howard Brockway, and then followed a manuscript song by Paul Eisler, *The Roadways*. Mr. Eisler accompanied Miss Tindal, and after this song both composer and artist received hearty applause, which they responded to with an encore.

The Herald said: "Miss Tindal's singing pleased her audience. Her voice was at its best in the medium and upper registers, the lower notes being prone to a veiled or husky quality. Her general style needed more color, but her feeling for the texts of her numbers and her dignity and sincerity were admirable." The Times said: "Miss Tindal's voice, despite a tightening in the higher tones, responded to her demands upon it; she sang sincerely, with musical intelligence, much dignity and animation." The American thought: "Miss Tindal has a broad acquaintance with song literature and possesses certain accomplishments as an interpreter. Her vocation, however, left something to be desired in the matters of warmth and charming quality." The World stated: "One caught her taking high notes en passant, touched upon and cautiously left behind in a hurry. She had plenty of volume and a fine diction, especially in the lieder, which, representing Hugo Wolf and Brahms, comprised the largest group on her program." The Sun declared: "As to Miss Tindal, be it recorded that she gave evidence of no little vocal sonority except in rapid passages, that she enjoyed much animation and assurance,

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adequate diction in four languages, and an almost imperceptible variation in the style with which she attacked her varied program," while the Mail said: "The voice was big and full, in the middle register the most pleasing, and of distinctly operatic timbre."

#### FRIDAY, MARCH 16

#### GUIOMAR NOVAES

For the benefit of the Manassas Industrial School, a very large audience assembled at Aeolian Hall to hear Guiomar Novaes, the brilliant, gifted, and pianistically popular young Brazilian artist. It is not the custom of the MUSICAL COURIER to review critically concerts given for charity, but even did this paper do so, there would be nothing but praise to record. Mme. Novaes was at her best, which means that her remarkably lovely tone, extraordinary technic, and intensely poetical and musical interpretations were in evidence throughout her performances. She was applauded to the echo in Beethoven's op. 8, sonata, Schumann's Papillons, a Chopin etude and mazurka, Stojowski's Chant d'Amour, a prelude and etude by Scriabine, and Liszt's Mephisto Valse.

#### JOSEF AND ROSINA LHEVINNE

Josef Lhevinne again demonstrated his right to a reputation for pianistic excellence, seconded, on March 16, by a half who if not better is just about as good. Mozart's sonata in D major for two pianos was a delicate appetizer and was skillfully accomplished with tonal clarity and rhythmic grace. Rosina Lhevinne exhibited a fine unanimity of style and purpose with her husband. A modern group was played later in the evening which included a first performance of Busoni's new Duetto Concertante, after Mozart (how long after was not stated, probably a hundred and twenty-five years), two Vuillemin dance numbers, replete with Spanish rhythm and sanely calculated color, but much too short, and a manuscript caprice by Ernest Hutcheson in which this worthy pianist-composer allowed himself more melodic than harmonic latitude and succeeded in producing a gay, pleasing accumulation of effects one has heard before. The artists were persuaded to add several encores, among which was the always delightful Arensky Valse.

Mr. Lhevinne interpolated a Beethoven sonata, op. 109, and a Chopin group, and added Liszt's Rhapsodie, No. 12, and many encores at the close. All the tonal richness and tactful manipulation credited to this pianist was in evidence, and Carnegie Hall was filled with admirers who actively demonstrated their approval.

The Times said: "There can hardly be a clearer, rounder and more exquisitely modulated tone than Mr. Lhevinne's or a more brilliant and secure technic. And in the pieces for two pianos Mme. Lhevinne seconded him admirably." The Tribune said: "Mr. and Mrs. Lhevinne's playing had great delicacy of execution, frequently attaining the freedom of expression of a single performer."

#### MAX KOTLARSKY

On Friday evening, Max Kotlarsky gave a piano recital at Aeolian Hall. His program consisted of Schumann's Etudes Symphoniques, Liszt's Apres une Lecture du Dante, and other numbers by Liadoff, Rachmaninoff, Parsons,

Granados and Weber-Tausig. As in former years, this exceptional pianist gave a pleasing account of himself, displaying fine technical skill and feeling in his rendition of the various selections.

#### SATURDAY, MARCH 17

#### PAULIST CHORISTERS

The first of three concerts by the Paulist Choristers was given in the Town Hall on the evening of March 17 and was enjoyed to the utmost by a large audience. Father Finn, organizer and conductor of the choristers, arranged an interesting program which included both sacred and secular numbers. As it was St. Patrick's Day particularly appropriate were I'm Off for Philadelphia in the Morning, sung by James J. Byrne, an Irish folk song arranged by Arthur Foote and several other Irish melodies. Jack Huber, boy soprano, was exceedingly well received in The Little Red Lark. The next concert of the Paulist Choristers will be given on March 27 at the same hall.

#### BLIND MEN'S IMPROVEMENT CLUB

A concert in aid of the Sick and General Fund of the Blind Men's Improvement Club of New York was given at Aeolian Hall, Saturday evening, March 17. The artists participating were Della Baker, soprano; Byron Hudson, tenor; Carl Mathes, pianist, and Mr. Haitowitz, violinist. Edward C. Harris and David Sapiro were the accompanists.

Miss Baker sang songs of several American composers, including on her list William A. Fisher, Winter Watts, Edward C. Harris, Pearl Curran, Frank LaForge and Robert H. Terry. Her strong, clear soprano voice was an effective medium for the dramatic expression of these songs. Byron Hudson displayed a smooth, lyric tenor voice in two groups of interesting songs, including Martin's Come to the Fair, Campbell Tipton's Hymn to the Night, Aylward's Beloved It Is Morn, Clay's I'll Sing Thee Songs of Araby, Passing By (Purcell), She Is So Innocent (Le Coq), and the Old Welsh air, All Through the Night. Mr. Hudson's fine interpretation and excellent delivery of these songs called forth most enthusiastic applause. Carl Mathes rendered a group of Chopin numbers and MacDowell and Liszt compositions with a brilliant technic and feeling for color. The violinist displayed a musical nature and facile technic.

All of the soloists were heartily received and responded with encores. A good sized audience attended.

#### BOSTON SYMPHONY: HARVARD GLEE CLUB AND ARTHUR HACKETT SOLOISTS

The Boston Symphony Orchestra gave its next to the last matinee of the season on Saturday afternoon, March 17, a large audience being in attendance. The feature of the afternoon was the rarely heard Liszt Faust Symphony, which was given a masterly reading by Mr. Monteux and his men. In the third movement, the Harvard Glee Club, Dr. Archibald T. Davidson conductor, and Arthur Hackett, tenor, took part and added materially to the success of the work. The

glee club is a splendidly trained body of singers and the voices blended finely and sounded rich and most effective. Mr. Hackett was heard to admirable advantage in the Ewig Weibliche. He sang with a clarity of tone and diction that was heard over the other voices. The second movement, Gretchen, was beautifully played by the orchestra; in fact, the entire work received a worthy hearing and the audience was warm in its response to Mr. Monteux, the glee club and Mr. Hackett.

The only other work on the program was Handel's concerto grosso, No. 5 in D major for string orchestra, the solo violinists being R. Burgin, J. Theodorowicz; solo viola, G. Fourel, and solo cellist, J. Bedetti. It was charmingly rendered.

#### HERMA MENTH

Herma Menth, pianist, gave her recital on Saturday afternoon, when despite the St. Patrick's Day parade, a fair sized audience attended and enthusiastically applauded everything she offered. Flowers were fairly piled upon the stage, and the little bobbed-haired artist seemed in her choicest of moods.

She began her program with a group which comprised Scarlatti's Pastorale, very well done, indeed, a gavotte (Gluck-Brahms), Rondeau Les Barricades Mysterieuses (Couperin), and Gigue (Locilly-Godowsky). Her second number was Liszt's Fantasie and Fugue (on the theme B-A-C-H), and here her real artistry had its full play. Her technic was good and her conception of the work was all one could desire.

After this came another group, all Brahms—Ballade, op. 10, No. 1; Intermezzo, op. 117, No. 1; Three Valses, and the B minor rhapsody. Then followed a Debussy group—Prelude, Sarabande and Toccata. In the interpretation of both composer's works she showed careful study and pains-taking practice. The final group likewise offered contrasting shades, and the pianist scored again in her complete mastery of her instrument. Dohnanyi's Rhapsodie, op. 11, No. 3; Moussorgsky's Children's Frolic, Gounod-Liszt's Faust Valse, ended the printed program, after which, needless to say, many encores were added.

#### ANNA MEITSCHIK AND MICHAEL PRESS

Anna Meitschik, contralto, and Michael Press, violinist, were heard in joint recital on Saturday evening, in Carnegie Hall. The concert which was under the auspices of the American Society for the Promotion of Trades and Agriculture Among the Jews, attracted only a fair sized audience.

Mme. Meitschik, who has been heard in New York as a member of the Metropolitan Opera Company during the

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season 1909-10, sang numbers by Glazounoff, Tschaikowsky, Rimsky-Korsakoff, Tscherepin, Moussorgsky, Schubert, Glinka and Seroff. Her work well merited the spontaneous applause it received.

Michael Press, Russian violinist, who was heard for the first time in New York this season, made a decidedly favorable impression. His playing won the instantaneous approval of the audience. His tone, while not big, is one of very good quality; his technic is reliable and his intonation impeccable. As his opening number he played the Devil's Trill sonata by Tartini, and followed this with an unusually fine rendition of Tschaikowsky's concerto, op. 35. For his closing group he gave four of his own transcriptions, comprising Albumblatt (Wagner), Intermezzi (Brahms), Le Coucou (Daquin), and a concert paraphrase on the Flying Dutchman (Wagner).

The audience was not slow in recognizing Mr. Press' extraordinary gifts, recalling him repeatedly and demanding encores.

The accompanists were Carl Deis for Mr. Press, and Emil J. Polak for Mme. Meitschik.

### JOHN POWELL

John Powell, at Aeolian Hall last Saturday afternoon, March 17, played a program made up of four groups of Chopin. First came two nocturnes and the E major scherzo; then a brilliant performance of the B minor sonata; then the F sharp major impromptu, barcarolle, and two studies; and then, to end with, the seldom heard Allegro de Concert. The whole afternoon was Chopin infused with that rhythmic strength and vigor that is characteristic of Mr. Powell's playing—Chopin with a backbone. Recalling in particular Friedman, one wondered if Chopin playing is not changing; if the old sweetness is not giving place to a virility that works decided advantage to the music of the Pole. The barcarolle, not one of the great works, sounded decidedly masculine under Mr. Powell's decisive fingers; the finale of the sonata was truly impressive; the Allegro de Concert a real "Koncertstueck," but where delicacy and subdued warmth are called for, John Powell has them.

The large audience recalled the pianist repeatedly between the groups, and at the end of the program swarmed around the piano for extra numbers, which he gave to his listeners' great delight.

SUNDAY, MARCH 18

### NEW YORK PHILHARMONIC ORCHESTRA

At the Metropolitan Opera House, on Sunday evening, the Philharmonic Orchestra, Willem Mengelberg conducting, played a program one feature of which was the first performance in America of the Symphony of the Summits, by Lazar Saminsky, a young Russian composer who has lived in New York for a number of years past and who is well known in musical circles here.

Mr. Saminsky's so-called symphony has the advantage of being short. It is only in two movements—an introduction (Lento), in which the main theme is given out in unison on strings and brass and then developed at no great length, followed by an allegro, also based on the same theme and its variations, together with a less important lyric theme. Mr. Saminsky seems to wish to evoke an atmosphere based

upon the opening lines of the motto which he wrote to precede his own score:

The wings of my dream now bear me to the summits,  
Away, away from these saddened, morbid depths!

But the wings of his dream seem to have beaten a bit slowly and the summits not to be very high ones. In other words, the dramatic material was not impressive, nor was its development or its handling in the orchestra of special distinction. There were a few fine moments, but as a whole the score was drab. At least Mr. Saminsky is not one of those who irritate us by exaltation of mere nothingness, for his themes are honest and his harmonic dress understandable. He conducted the work himself, with aptitude and authority.

The other numbers were Moussorgsky's A Night on Bald Mountain, which would be a very nice piece indeed if Moussorgsky had furnished material of a little more value for Rimsky-Korsakoff's splendid orchestration to clothe, and the Tschaikowsky Serenade for string orchestra, not heard here for some time, which was beautifully directed by Mr. Mengelberg and played with equal beauty by his string players. After the intermission came a vigorous performance of Liszt's arrangement for orchestra and piano of the Schubert Fantasie, opus 15, with Alexander Silioti as soloist, and the program ended with the steenth performance by Mr. Mengelberg of his warmly loved favorite, Les Preludes, also by Franz Liszt.

### CARMELA PONSELLE

Carmela Ponselle appeared in song recital at the Town Hall on Sunday evening. What an extraordinary family, to boast of two such voices as those of Rosa and Carmela Ponselle. Carmela inclines more to the contralto, though the top range is extensive and strong. The singing is good, often brilliant, though she does not avoid the temptation of being over-dramatic where there is no necessity for it. The program included numbers by Meyerbeer, Paisiello, Handel, Haydn, Bachelet (whose Chere Nuit was especially well done), Fourdrain, Debussy, Georges and Verdi (really excellent rendition of O Don Fatale, from Don Carlos); and for the final group, songs by Rachmaninoff, Campbell-Tipton, and Silberta, whose Lullaby and Wild Geese, two strongly contrasting songs, are both most attractive, especially when as well sung as by Miss Ponselle.

Romano Romani was the accompanist and an excellent one. Between the groups a young violinist named Goldwasser played. With the encores in this, the program suffered from being too long.

### JOHN CHARLES THOMAS

It was a completely filled house—at least there appeared to be not a vacant seat—that greeted John Charles Thomas when he gave another of his delightful song recitals at Aeolian Hall on Sunday afternoon. This was doubly a triumph for Mr. Thomas when one remembers that it was a perfect spring day out of doors. And not only did this audience receive with enthusiasm his programmed numbers, but it also recalled him again and again, demanding encores with an insistence that knew no denial and after some half dozen extra numbers at the close, making it necessary to darken the hall before it left reluctantly.

Mr. Thomas is one of those satisfying artists one meets all too seldom. To a voice of great beauty and sonority is joined a diction well nigh perfect, a rare gift for interpretation and a genial personality. His is a virile art, yet withal so fine that one has never a thought of the technic which makes it possible. Whether it was in the group of Italian, coupled with Handel's Where'er You Walk, with which he opened his program, or the works of Brahms, five of which made up his second group, or the five French of the third, or the seven in English which concluded it, Mr. Thomas showed himself to be equally at home. And in a program so universally excellent, it can be only a matter of personal opinion to select any particular number as the best. However, the audience refused to allow the program to proceed without a repetition of Frank E. Tours' setting

of the familiar poem of the late Joyce Kilmer, Trees, and when, among his final encores, he gave the old favorite, In the Gloaming, there was an almost breathless silence, different from any other silence of the afternoon—a fact which speaks for itself. In addition to the aforementioned numbers, his program consisted of Tre giorni son che nina (Pergolesi), Vittoria, mio core (Carissimi), the group of Brahms, L'Heure silencieuse (Staub), Soysons unis et Je Veux (Rhene-Baton), Mignon and Les filles de Cadix (Pierne), The Crying of Water (Campbell-Tipton), A Feast of Lanterns (Granville Bantock), Alone Upon the Housetops (Tod B. Galloway), Constance (Alice Barnett), Denouement (Jeanne Woolford) and Nichavo (Manzucca).

Of his work, the Tribune said: "Mr. Thomas sang yesterday as he has never sung before, at least in previous recitals here, using his glorious voice in a brilliant and distinguished manner. Concertgoers are familiar with his reputation for fine vocal quality, an easily produced tone, and flexibility which permits richly colored singing. These qualities were uniformly in evidence."

### ALBERT SPALDING

Albert Spalding, American violinist, gave his second New York recital in Carnegie Hall, on Saturday afternoon, before an audience of large size and which was most enthusiastic.

Mr. Spalding, of whom America can justly feel proud, is one of those rare masters of the art of violin playing, who infuses fire, warmth and musicianship into his performance. His unusually pure and luscious tone, reliable technical equipment and faultless intonation were strongly in evidence throughout his entire program. This comprised La Folia, Corelli-Spalding; Siciliano, Veracini-Salmon; concerto in D, Mozart; sonata in A major, César Franck; Hungarian Dance No. 6, Brahms-Joachim; Spanish Dance in E minor, Granados-Kreisler; Adagietto (which had to be repeated), Bizet, as well as three of Mr. Spalding's fascinating transcriptions, comprising Schubert's Hark, Hark, the Lark; Waltz in G major, Chopin, and Rondo Brillant, Weber, all of which were redemand.

At the conclusion of the concert, Mr. Spalding was obliged to add six extra numbers. His playing of the Mozart concerto was one to be long and pleasantly remembered. The unusually fine performance of César Franck's sonata, in which Andre Benoit shared honors with Mr. Spalding, was likewise outstanding. The three arrangements by Mr. Spalding, which closed the program, were greatly admired.

The beautiful transcriptions will undoubtedly tend to establish him in another field and likewise add new laurels upon him as a creative musician. He was sympathetically accompanied by Andre Benoit.

The New York Tribune writes: "Throughout, he maintained a warm and ingratiating tone, not large, but one of consistent purity, and his playing, especially in the short pieces had unwonted dash and variety. . . . The César Franck sonata both he and Mr. Benoit played, as they have before, with authority and many niceties of shading and expression." The New York Herald says: "Mr. Spalding was in excellent form and played with rare tonal beauty and finish of nuances. His purity and elegance of style in the Corelli music were well worthy of the applause the number called forth. The admirable assistance given Mr. Spalding in his recitals, whether in ensemble or accompaniments, by Mr. Benoit, is always admirable." The New York World states: "At Carnegie Hall, Albert Spalding gave a violin recital, of such calibre (in program and rendition) that at quarter past five the house was still calling for encores."

### NEW YORK SYMPHONY: LUCREZIA BORI AND REINALD WERRENRATH, SOLOISTS

On Sunday afternoon, at the Jolson Theater, the New York Symphony Orchestra, under the direction of Walter Damrosch, with Lucrezia Bori of the Metropolitan Opera and Mr. Werrenrath, as soloists, gave a gala concert under the auspices of the Society of American Friends of Musicians in France. Mr. Damrosch made a short speech, in which he thanked the soloists for their services for so worthy a cause, and also Henry H. Flagler, who very graciously donated the orchestra for the occasion. He also explained to the audience the work that he and his associates were carrying on, particularly the restoration of the Music School of Rennes. He said that the expenses to maintain this school were between three and four thousand dollars a year. From the size of the audience it is altogether possible that the entire amount was raised on Sunday afternoon.

It was a thoroughly enjoyable affair. The orchestral numbers were of the most appealing, though one felt glad that the Jolson Theater is not the permanent home of the symphony orchestra; the stage and the acoustics are impossible for fine effects. Mr. Werrenrath was the first soloist, singing the Baritone aria from Herodiade. The singer was in fine fettle and an enthusiastic audience insisted on an encore. Mr. Werrenrath's second programmed number was Damrosch's Danny Deever, with Mr. Damrosch conducting the orchestra. We were in hopes he would encore with the Road to Mandalay, but he did not, singing a charming ballad instead.

Miss Bori's first number was the famous Un bel Di Vremo, from Madame Butterfly. She gave a graceful inter-

(Continued on page 48)

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MEFISTOFELE, MARCH 12.

Chaliapin reappeared as Mefistofele and jammed the standing room and the lobby with a noisy crowd of enthusiasts from the East Side who helped to make the occasion a festive affair. There was great enthusiasm for Chaliapin, of course, and hardly less so for Frances Alda and Gigli. Moranzoni conducted. The performance would have been more enjoyable if the entr'acts had not been so interminable.

LA BOHÈME, MARCH 13.

Thalia Sabaneeva made her first appearance as Mimi with the Metropolitan at the performance of La Bohème, given at the Brooklyn Academy of Music on Tuesday evening. Her interpretation of this familiar role was refreshingly individual, replete with a piquant charm especially delightful. Lauri-Volpi was particularly happy in the role of Rodolfo, which he sings with dramatic intensity and splendid vocal control. Antonio Scotti repeated his familiar delineation of the role of Marcello and Jose Mardones was a sonorous Colline. Grace Anthony was the Musetta, Adamo Didur the Schaunard, Pompilio Malatesta the Benoit and Alcindoro, Pietro Audisio the Parpignol, and Paolo Ananian a sergeant. Gennaro Papi conducted.

BORIS GODUNOFF, MARCH 14 (MATINEE).

Feodor Chaliapin said farewell to Metropolitan audiences at a special matinee on Wednesday afternoon, in what is undoubtedly the finest role of his repertory, Boris Godunoff. There is nothing new to be said about his absolutely masterful portrayal of the role. It represents the summit of what has been achieved on the operatic stage. Jeanne Gordon looked beautiful and sang beautifully as Marina. Rafaelo Diaz, singing his role for the first time, brought his excellent vocalism and clever acting to the fore, in splendid portrayal of the False Dmitri. The other parts were cast as usual. Papi conducted.

MADAME BUTTERFLY, MARCH 14 (EVENING).

On Wednesday evening, Madame Butterfly was substituted for Tristan and Isolde owing to the illness of Mme. Kemp. The Cio-Cio-San was again the Greek singer, Thalia Sabaneeva, who gave a good account of herself vocally and dramatically. Gigli was heard in one of his best roles—Pinkerton—the music of which is well suited to his voice and in which he soared to great heights. Scotti appeared in his familiar part of the Consul, rounding out a cast that gave its best towards a worthy hearing of the Puccini score. Moranzoni conducted with his accustomed skill and authority.

ANIMA ALLEGRA, MARCH 15.

The Thursday evening subscribers heard a repetition of Anima Allegra, which aroused much interest and appreciation. Bori was again a vivacious and sweet voiced Consuelo, and Queen Mario captivating as her companion. Lauri-Volpi sang and acted extremely well as Pedro, and Tokatyan was again highly amusing as the mischievous Lucio, revealing also a voice of fine quality. Moranzoni gave the score a colorful reading.

MONA LISA, MARCH 16.

On Friday evening, Schilling's Mona Lisa was repeated before a capacity house, Barbara Kemp, in the title role, having recovered from her recent indisposition. Mme. Kemp was in fine voice and gave her splendid impersonation of a difficult role. She sang with a richness of tone, and in the last act with a wealth of dramatic emotion. Michael Bohnen was also admirable as Francesco, her aged husband; he is indeed a valuable addition to the

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Metropolitan forces and shared honors with Mme. Kemp. Curt Taucher was again the Giovanni, being most satisfactory in the part, as were also William Gustafson, Carl Schlegel, George Meader and Louis D'Angelis in their respective parts. Frances Peralta was a beautiful Ginevra, singing and acting most effectively. Bodanzky conducted.

CARMEN, MARCH 17 (MATINEE).

The Metropolitan bill for Saturday afternoon was Bizet's Carmen, with Ina Bourskaya in the title role. The entire presentation sparkled with brilliancy and life. Miss Bourskaya enacted her part with dash and spirit, giving a vividly dramatic portrayal of the fascinating and fickle Gypsy girl. Besides a voice rich and dark in coloring and of considerable power, she has much grace and spontaneity. Martinelli was also enthusiastically received for his excellent interpretation of the unfortunate Don José. He was in splendid vocal form, reaching an effective climax in the Flower Song of the second act. He brought to the part intense emotional fervor. Marie Sundelius was an appealing Micaela and made the most of the duet, Parle-moi de ma mere, and her big aria, Je dis que rien ne m'épouvanter, both sung with beautiful tone quality, fine diction and feeling. The role of Escamillo was sung and acted with verve by De Luca, whose rich, colorful voice pleased greatly. He won long applause after his Toreador Song. Marie Tiffany, Marion Telva, Louis D'Angelo, George Meader, Giovanni Martino and Vincenzo Reschigian completed the excellent cast. Rosina Galli and Giuseppe Bonfiglio and the corps de ballet lent much color and gaiety. Louis Hasselmanns conducted with vigor, and both chorus and orchestra sang and played with enthusiasm and precision. Especially commendable was the boys' chorus in the first act.

ANDREA CHENIER, MARCH 17 (EVENING).

The opera given at the Metropolitan on Saturday evening was a fourth presentation of the colorful Andrea Chenier. The Metropolitan was filled to capacity and the audience was spontaneous and oftentimes noisy. The cast was the same as had been heard at previous performances with the exception that Frances Peralta sang Madeleine, replacing Rosa Ponselle. It was an all around good performance, though it did not reach great heights at any moment. Gigli sang the title role, and Danise was Gerard. Moranzoni conducted.

SUNDAY NIGHT CONCERT, MARCH 18.

Excerpts from Carmen, Rigoletto, Il Trovatore and Faust were given at the Sunday Night Concert, March 18. In the Church Scene from Faust, Queena Mario and Leon Rothier were heard to advantage, while Jeanne Gordon, Grace Anthony, Armand Tokatyan, Vincenzo Reschigian and Picchi sang admirably the music of Carmen, Micaela, Don Jose, Morales and Zuniga in the first act of the Bizet opera. Queena Mario appeared again in act two of Rigoletto, Grace Anthony also singing for the second time during the evening, this time as Giovanna, while Mario Chamlee was the Duke; Bada, Borsa; Milo Picco, the jester; D'Angelo, Marullo; Picchi, Sparafucile, and Reschigian, Ceprano. Il Trovatore, act three, scene one, Jeanne Gordon was Azucena, Zanelli was the Count di Luna and Picchi Ferrando. The orchestral selections under Giuseppe Bamboschek, were the overture La Gazza Ladra, Rossini, and Elgar's Pomp and Circumstance.

## Rubinstein Club Program

The latest program of a Rubinstein Club concert was printed in green and the offerings were gay so that St. Patrick's Day might be fittingly celebrated by members of the Rubinstein Club, Mrs. William Rogers Chapman president, at the Waldorf-Astoria, on Saturday afternoon, March 17. Rubinstein programs always attract large and enthusiastic audiences and this one was no exception to the rule. Mildred Dilling, whose fine work as a harpist is rapidly winning for her the place she deserves in America's musical affections, was heard in two groups of harp solos. These included Bourree (Bach-Saint-Saëns), the adagio from the Moonlight sonata of Beethoven, Feerie (Tournerier), the Brahms waltz in A flat and Norse Ballad (Pönnitz). Under her skillful fingers, Miss Dilling's instrument delighted with the beauty of its tone and its colors. Mrs. Chapman introduced Marguerite Hughes Dingwall, soprano, as the daughter of a Rubinstein member whom she had heard sing—a pleasure she desired to share with the other members of the organization. She sang very well, displaying a voice of lyric beauty and unusually good diction, in By the Waters of Minnetonka (Lieurance), Villanelle (Dell' Acqua) and an aria from Gounod's Romeo and Juliet. And the Criterion Quartet—Frank Mellor, John Young, George Reardon and Donald Chalmers—scored a big hit. These popular singers have worked together so long and so faithfully that their quartet singing is well nigh perfect, the voices blending with precisely the right degree of power and self-effacement. They made four appearances on the program, singing Twilight (Dudley Buck), De Sandman (Dan Protheros), The Drum (Archer Gibson), John Peel (Mark Andrews), Absent (Metcalf), Ole Uncle Moon (Scott), Give a Man a Horse (Geoffrey O'Hara), Sunset (Vandewater), My Wild Irish Rose (Olcott), Killarney (Balfe), Come Back to Erin (arranged by Philip Greeley), The Low Backed Car (Claribel) and a group of humorous selections which completed the program and left every one feeling in tune.

Of special interest to members of the club was the appearance of little Ruth Johnson, a blind girl who has been awarded a music scholarship by the club. Mrs. Chapman had her brought to the platform, where she presented the check, and the little girl accepted charmingly. Mrs. Chapman also gave a touching tribute to Mrs. Palmer, president of the Rainy Day Club, who was well known to Rubinstein members and whose recent death has deeply touched many of them.

At the close of the program there was dancing.

## THE MACDOWELL COLONY FUND STEADILY GROWING

When on December 30 last, Mrs. Edward MacDowell was disabled by a taxicab accident so that she is still unable to leave her apartment, Joseph Regneas was the first to propose, in a letter to the MUSICAL COURIER, that a fund be raised for the support of the MacDowell Colony at Peterborough, N. H., this year, which will lack the usual support given it from the earnings of Mrs. MacDowell herself. Mr. Regneas' letter was as follows:

I have just heard of the unfortunate accident to Mrs. Edward MacDowell, on the eve of her departure for a recital tour. Mrs. MacDowell is likely to be incapacitated for some time under the most favorable conditions.

Since the income from these recitals is one of the great mainstays of the Peterborough Colony, it would be a nice compliment, and at the same time act as a balm during her days of convalescence, if a fund were raised to partly take the place at least of the income lost through her indisposition.

To further such a plan, I beg to subscribe \$100 (one hundred dollars) with the understanding that twenty-five of my colleagues, or those interested in the Edward MacDowell Association, will subscribe a like amount.

May I ask you to give publicity to your valued paper and also act as recipient of this fund?

Faithfully yours,  
(Signed) JOSEPH REGNEAS.

New York, January 1.

Following Mr. Regneas' suggestion, the fund has steadily been gaining by voluntary contributions from individuals, from various MacDowell Clubs (of which there are many scattered throughout the United States), and from other musical organizations. New contributors reported since last week are as follows:

WILLIAM SARGENT LADD  
MACDOWELL CLUB, Derry, N. H.  
MRS. JAMES HERRESHOFF, JR.  
MACDOWELL CLUB, Jamesville, Wis.  
MRS. FREDERICK HEIZER

The MUSICAL COURIER will continue to act as collector for the fund. Contributions, which will be acknowledged in these columns, should be addressed to the MacDowell Colony Fund, care MUSICAL COURIER, 437 Fifth Avenue, New York.

## Gilbert to Conduct Mendelssohn Glee Club

Owing to the sudden death of Nelson P. Coffin, on March 6, Harry Gilbert has been chosen to conduct The Mendelssohn Glee Club of New York at its concert on April 17. Mr. Gilbert has won distinction as conductor of the Cosmopolitan Glee Club.

## Nebraska M. T. A. Convention

The Nebraska Music Teachers' Association will hold its seventh annual convention in Omaha, April 2, 3 and 4.

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## New Patriotic Anthem by Mrs. Wetmore

These are, generally speaking, days of easy patriotism, when the cynic, the pessimist, and the revolutionary are abroad in the land in more or less untrammelled fashion, and when duty and love for one's country no longer appear to be the chief ideal of every citizen, male and female.

Of course this is a direct outcome of and reaction from the late war, and one need not despair over present conditions, because already the cloud is lifting and sunshine shortly may be expected to burst from the clouds of doubt and depression. In America perhaps these currents of feeling have been least prominent and we have managed to keep up our national cheerfulness and enthusiasm even in the face of the most severe criticism from reactionaries at home and jealous rivals abroad. The Stars and Stripes still is loved and respected by Americans and nothing has happened to stain its purity or tarnish its glory. When the Star Spangled Banner is sung, every American still rises to his feet and feels a tug of pride and patriotism at his heart.

Always, and in every age, there are persons who look upon patriotism not as a duty nor as an inherited obligation, but rather as a sublime ideal to be fostered, practised, and revered as a religion, and always there are a few persons who in spite of existing patriotic songs and anthems feel



MRS. SARA THOMSON WETMORE

inspired to add to the number of such compositions when their feelings inspire them to a worthy creation in that form.

One such patriot is Mrs. Sara Thomson Wetmore, wife of the celebrated architect, and herself a composer and writer of experience. She comes of old American and intensely patriotic stock and her activities during the late war period are matter of general knowledge and record. Mrs. Wetmore has written a new anthem, which is not designed by her to take the place of other patriotic songs, but rather to supplement them with a composition somewhat more direct and intimate in sentiment and form than the statelier numbers which constitute our official national songs.

The attached letter has been sent out by Mrs. Wetmore and it explains itself:

8 West 53rd Street, New York City.

Dear Patriot:  
Inspired by devotion to our beloved country—this song has been written, written in the hope of expressing a new and deeper ideal of patriotism. It is sent to you that it may become a household anthem and that you and the children may sing it on the Fourth of July in memory of our Fathers who first gave the promise of liberty to all mankind.

Faithfully yours,  
(Signed) SARA THOMSON WETMORE.

The words of Mrs. Wetmore's anthem are as follows:

## AMERICA

America—America  
Thy golden fields of grain,  
That stretch to the mighty oceans,  
And harvest thy fertile plain.  
Thy living rivers feed thee,  
Thy silver lakes protect.  
O! America—America  
The dreamland of free man,  
Thy Fathers died that thou shouldst live,  
A symbol to their name.

Thou shalt love thy Mother,  
Who gave thee the gift of life,  
Creator of all races,  
Eternal source of light.  
Let friendship live with thy brother,  
Hold sacred thy Country's Law,  
Keep thou thy faith with God and man,  
And shed his blood no more.

America—America  
Thy fair free rule and reign,  
Shall reach to the farthest ends of earth,  
And awaken the souls of men.  
So march ye on in honor,  
And carry the old flag high,  
For Mercy, Freedom, Humanity,  
America's Battle Cry.

The foregoing verses are sure to find a strong and sweet response in the heart of everyone who loves this country, and Mrs. Wetmore is to be highly commended for her idea of encouraging and stimulating additional patriotism at this time when it is so sorely needed in the upbuilding and upliftment of our national ideals, which, as is always the case throughout history, have suffered somewhat as the



MME. CAHIER AS AZUCENA IN IL TROVATORE, AND AS HERSELF.

Mme. Cahier is internationally famous in the great contralto role from Verdi's well known opera. One of the New York music critics wrote: "When Mme. Cahier made her debut eleven years ago in the Metropolitan one was not accustomed in New York to see an opera singer who was at the same time a first-class actress, dressed in dirty rags, and dirty looking herself. I will never forget the insane look, one might say, a horrible spasm of epilepsy, when she, in the second act, gave expression to her grief over her mother's death on the pyre, and relates how she, by mistake, had thrown her own child in the flame. Here was great dramatic art! Now one has become accustomed to dramatic impersonations at the Metropolitan through artists such as Jeritza, Kemp, Chaliapin and Bohnen."

result of the great conflict in which all the world was plunged so suddenly and so tragically.

Ten thousand copies of the anthem are being sent to schools and other institutions and it will be generally sung on the Fourth of July. The first of the theaters to make arrangements for its performance on that day is the Capitol Theater, and many other public performances of the composition will occur at the same time.

Anyone desiring copies of the anthem may receive them by addressing Mrs. Wetmore.

## What Thiele Did in Cincinnati

In announcing the resignation of A. F. Thiele, as manager of the Cincinnati Orchestra, the Inquirer of that city, in its issue of March 5, paid the following tribute to Mr. Thiele's work there:

"Mr. Thiele was invited to become manager of the Cincinnati Orchestra five years ago, and since that time he has been active in promoting the interests of the organization and in making it known throughout the country. During his management the orchestra gave 190 concerts in 138 cities outside of Cincinnati, visiting practically every important city from the Atlantic Coast to the Rocky Mountains and from Canada to the Gulf of Mexico. He introduced many new ideas into the activities of the orchestra and by a scheme of decoration created a finer atmosphere for the public concerts, both in Emery Auditorium and Music Hall. "It was at Mr. Thiele's suggestion that concerts for young people were made a part of the orchestra's routine each season. These concerts have proved their worth as a feature to inculcate a higher regard for the better forms of music among the rising generation of concert-goers. During his incumbency as manager, interest in the Sunday afternoon popular concerts was increased, especially through the introduction of choruses of children from the public schools, and on one occasion the appearance of the St. Lawrence Church Choir. Soon after he came to Cincinnati Mr. Thiele interested himself in the proposition of providing a longer working season for the men of the orchestra, which was accomplished through the establishment of a season of summer opera at the Zoological Gardens, adopted upon his suggestion and now one of the permanent fixtures in an artistic way during the summer."

## U. of Va. to Open Series with Gray-Lhevinne

There are many in Virginia who look to the McIntire Amphitheater Concert Series as setting the example for the best to be had. They are opening their next season with the popular violinist, Estelle Gray-Lhevinne, under the auspices of the University of Virginia at Charlottesville, Va., and an audience of large size is expected to attend this event. The lovely new McIntire Amphitheater at the university has the largest organ in Virginia. The series just closed has been a great success. They had the Russian Symphony with Altschuler conducting, Erika Morini, John Powell, the Fionzaly Quartet, and Louis Graveure and are planning a splendid list for next season, opening with the Gray-Lhevinne recital.

## Minneapolis Symphony Tour Starts April 16

The Minneapolis Symphony Orchestra will open its coming spring tour on April 16. Being its first extensive trip for two years, it will cover a period of more than six weeks, taking the members as far as the Pacific Coast, with many appearances throughout the Middle West and South en route. The bulk of the engagements are booked in the Northwest, where this organization has ever been a favorite, while the return journey via Canada will take in several of the larger cities in that territory. The following are the places included on the itinerary: Rochester, Cedar Falls, Sioux Falls, Omaha, Lawrence, St. Joseph, Manhattan,

Hays, Denver, Boulder, Colorado Springs, Pueblo, Provo, Salt Lake City, Logan, Ogden, Butte, Bozeman, Miles City, Billings, Helena, Great Falls, Missoula, Spokane, Portland, Eugene, Medford, Aberdeen, Tacoma, Seattle, Victoria, Vancouver, Calgary, Edmonton, Regina and Winnipeg.

The orchestra will have as conductor, Henri Verbrugghen, and as soloist, Anne Roselle, whose concert activities during the past season have established for her an enviable reputation in that field. Last November witnessed Miss Roselle's first appearance as soloist with the Minneapolis Orchestra, at which time she scored such success as augurs well for her popularity on this tour.

## Marion Lovell Forced to Cancel Engagements

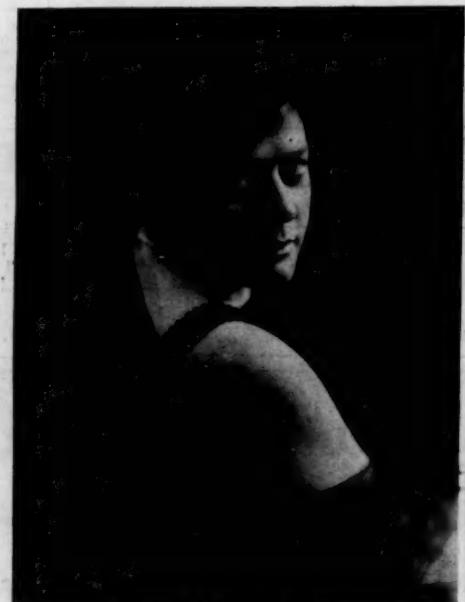
On account of prolonged severe illness, Marion Lovell, the charming and successful coloratura soprano, has been forced to cancel all her bookings for the rest of the season in order to take a complete rest. It will, however, please her many friends and admirers to know that she is on the way to recovery.

## Denton in Second New York Recital

Oliver Denton will give his second piano recital this season, Saturday afternoon, April 7, in Aeolian Hall. On his program will figure Beethoven's "Moonlight" sonata, the Bach organ fantasy in G minor, arranged by Liszt, and the Brahms variations and fugue on a theme by Handel, besides a fourth group of shorter pieces.

## Father Bracken Engaged for Massachusetts

Rev. Lawrence Bracken will be heard in concert in Pittsfield, on April 1, and in Somerville on April 13.



LILLIAN GINRICH,  
soprano, who has been engaged by the Manufacturers' Club of Philadelphia to sing at its concert March 26. Ellis Clark Hammann will be the accompanist.



MARIE JERITZA.

First publication of a new portrait in pastel, by the Baroness Violet Sternenfels-Wenner. (Photo by Hagelstein Bros.)



DORSEY WHITTINGTON,

a young pianist who will give his first New York recital at Aeolian Hall, on March 26. Mr. Whittington is from California. He studied there and then in New York with Carl Friedberg, Ernest Hutchison and Edwin Hughes, at the Institute of Musical Art, where Mr. Whittington himself is now an instructor, as well as being head of the piano department of the Brooklyn Academy of Musical Art.



LEGINSKA AND GOOSSENS.

While Ethel Leginska, the pianist, was in England she appeared with orchestra, with Eugene Goossens conducting, creating a very favorable impression. The accompanying photograph shows the two during a rehearsal. (Photo © London Daily Sketch.)



CLAIR EUGENIA SMITH AND HER SON.

Clair Eugenia Smith's son, William Van R. Smith, recently captured first honors in the annual Pollock declamation prize contest of Pennsylvania Military College. Eight members of the sophomore class competed. Mr. Smith chose as his offering Edgar Allan Poe's *Raven*, and according to a Chester daily: "The speaker handled his very difficult task in a manner that brought great credit upon himself. His delivery showed that he had been very careful in the preparation of the piece. He brought out the melancholy beauty of it in a way that profoundly impressed his audience." It was quite fitting that after winning this prize Cadet Smith was notified that he had been made a corporal. Mrs. Smith plans to leave for a world tour in June and while away will visit practically all the important music centers. According to the itinerary now arranged, the mezzo soprano will return to America in November. (Photo by Underwood & Underwood.)



PIETRO A. YON,

Honorary Organist of the Vatican, Rome, listening for the first time to his own record, and incidentally, the first record taken of an organ solo, made possible by the Marsh Laboratories, Inc., recording the Kimball Hall organ. Mr. Yon is playing his famous *Gesu Bambino*, a well known number in organ literature. This is the first of a number of records Mr. Yon will make for this company. Also present in the picture are Messrs. Marsh, Bogen, Schwickerath, Hawkins and Miss Maclean. (Kaufmann & Fabry Co. photo.)

## CHICAGO'S SUNDAY CONCERTS CONTINUE TO ATTRACT LARGE AUDIENCES

Galli-Curci, Hempel, John Charles Thomas, Gabrilowitsch, Paul Althouse and Arthur Middleton, and the Beethoven Trio Attract Large Gatherings the Same Day—Brodsky Engaged by Thaviu—Columbia Chorus and Walter Spry Heard—The Columbia School's Summer Faculty—Rising Scores—Young Artists' Contest Arouses Interest—Last Week of Russian Opera—Chicago Opera Re-engages Bolm  
—Other News

Chicago, March 17.—The Sunday concerts were more numerous than ever on March 11 and many concert-goers were very much perturbed by the appearance on the same Sunday of so many popular artists and found it difficult to decide to whom to give their patronage. Galli-Curci appeared at the Auditorium, which, of course, she filled to capacity; Frieda Hempel sold out the Studebaker Theater; Ossip Gabrilowitsch packed the Playhouse; John Charles Thomas was listened to by a very large and most appreciative audience at the Blackstone Theater; the Elshuoco Trio held forth in the Blackstone Hotel's Crystal Ballroom, and those two sterling singers—Paul Althouse and Arthur Middleton—gave a joint recital at Cohan's Grand.

MIDDLETON AND ALTHOUSE.

It is unfortunate to relate that such famous master singers as Althouse and Middleton should have consented to appear here under the management of Jessie Hall, who has made a name for herself as a fine manager for young students, but who has failed miserably whenever she has endeavored to compete with the big managers of Chicago, who, as we have often said, are F. Wight Neumann, Wessels & Voegeli and Rachel Busey Kinsolving. A very scant house was on hand—one which did not reflect poorly on the artists but on the manager, as there are no more popular artists who come to Chicago than Althouse and Middleton. Heard in their first group, they made an unforgettable impression, as they sang with such purity of tone, such exactness in enunciating the text, such refinement as to call forth the use of many superlatives. The recital of that unique combination should have been well patronized, as their joint efforts were of such excellence as to pronounce their recital one of the big events of the present musical season.

JOHN CHARLES THOMAS.

Happy indeed must John Charles Thomas have been to appear in Chicago again, under the auspices of that very

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**MARSHALL, World's Famous Tenor**  
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clever and astute impresaria, Rachel Busey Kinsolving, as the audience found at the Blackstone Theater was one of great musical discernment, enthusiastic, even though refined. To that audience John Charles Thomas gave of his very best, and this today cannot be surpassed by any male singer. Thomas is in a class by himself and he gave to the connoisseurs an afternoon of the greatest musical enjoyment that has been encountered in many a day. Thomas is a sincere artist, whose stage presence and deportment should be taken as a model by students and by many professionals. He sings equally well English and French, Italian and German, and his glorious voice of velvety quality is used with consummate artistry to depict the mood of the various compositions inscribed on his program. After each number the rapturous plaudits of the audience showed unmistakably to the recitalist the pleasure they derived from his singing, and the insistence for repetitions as well as encores was well understood, as it was with deepest regret that after hearing Thomas in his German, French and part of the English groups, this reporter had to tear himself away from the Blackstone to move on towards another hall, where other distinguished artists appeared at the same hour.

AMELITA GALLI-CURCI.

Galli-Curci in song recital means a sold-out house, the vast capacity of the Auditorium taxed, with the stage and orchestra pit put into service to accommodate the throng anxious to hear this beloved prima donna, also thunderous plaudits, and innumerable encores. This is the invariable rule when Galli-Curci sings here, and last Sunday was no exception. What she sang or how she sang should make but little difference since her large army of hearers were so pleased as to accord her a tremendous success, continually demanding more and more. That her popularity is transcendent cannot be doubted. As ever, she had the able assistance of Homer Samuels at the piano, and Manuel Berenguer, flutist.

FRIEDA HEMPEL.

Frieda Hempel proved a great favorite also, for there was a very large audience at the Studebaker Theater to hear her Jenny Lind program, which showed the prominent coloratura in what esteem she is held here. During this reviewer's stay Miss Hempel sang an aria from Weber's Freischütz, Schumann's Widmung, Schubert's An die Lüte and Unde, and a Norwegian melody, The Herdsman's Song, which were so well liked by the listeners that the artist was asked for more and sang encores after each group. In her crinoline costume of by-gone days, the soprano was a picture to behold and as charming to the eye as to the ear. Though not at her very best in the Freischütz aria, Mme. Hempel came into her own in the group which followed and sang her way into the hearts of her listeners. Later she sang an aria from Benedict's Carnival of Venice, with flute obbligato, and a group of Mendelssohn, Taubert and Bishop. These were not heard.

GABRILOWITSCH.

At the Playhouse, Ossip Gabrilowitsch made another appearance here in piano recital, under the management of F. Wight Neumann. A masterful interpreter of all piano literature, Gabrilowitsch, like many of the other great pianists

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ists, enjoys giving recitals of compositions by one composer and his all-Chopin program, heard in part by this reporter last Sunday, was in many respects a revelation. Gabrilowitsch, a poetic pianist par excellence, played with that surety, delicacy and virility that bring so many contrasts as to make the works of one composer a most interesting recital. Gabrilowitsch won the approbation of his listeners, who, throughout the course of the program, asked for many encores.

BEETHOVEN TRIO PLAYS AT ART INSTITUTE.

A well arranged and especially well played program was that given by the Beethoven Trio at the Art Institute on Sunday evening, March 11, in Fullerton Memorial Hall. Consisting of the Rubinstein B flat trio, the Quasi Variazione from Rachmaninoff's Trio Elegiaque, Faure's Pavane, Goossens' The Water Wheel and The Village Church and Debussy's L'Enfant Prodigue, the program made up a most enjoyable evening and, judging by the enthusiastic response of the audience, added another success to the long list of this splendid organization. Many are the appearances of the Beethoven Trio in Chicago and therefore it is deemed unnecessary to dwell at length on this performance. Suffice to say that their playing was up to their usual high standard.

MAXIM BRODSKY ENGAGED BY THAVIU.

A. F. Thaviu, musical director of the Grand Opera Pageant, has engaged for thirty weeks' tour, Maxim Brodsky, the distinguished tenor, who will make his first appearance with the organization in New Orleans (La.) on April 6 next.

COLUMBIA CHORUS AND WALTER SPRY.

The Columbia Chorus of Women's Voices, under the direction of its leader, Louise St. John Westervelt, was heard at its sixteenth annual concert at Kimball Hall on Tuesday evening, March 13. Walter Spry, pianist, appeared as soloist. Louise St. John Westervelt, a very serious musician, has, with her choristers, brought out many new compositions that probably would otherwise have awaited other opportunities to be heard in this locality. Miss Westervelt searches far and wide to bring to the patrons of her organization yearly treats in presenting to them unchallenged numbers, and in this, since the foundation of this women's chorus, she has succeeded admirably. This in itself calls for praise, but, added to this the Columbia Chorus is a body of female voices as is seldom encountered, for all the voices are fresh, show the result of careful training and the balance of the different choirs is homogeneous good—nay, perfect. Miss Westervelt, with the slightest indication of a finger, can manipulate the many voices under her control as though they were but one instrument, so quickly do the young women respond to her most minute demand. This reviewer reached the hall as the choir was singing Brahms' How Long Wilt Thou Forget Me, O Lord? and from the first it was discerned that the choir was at its very best. It sang that number, like all the others, with great tonal beauty, fine contrast, elasticity, and especially noteworthy was the splendid enunciation of the text. The Columbia Chorus knows how to sing English; likewise, the various soloists taken from its ranks who were heard in Debussy's The Blessed Damozel, Kramer's Song Without Words, in folk songs of the Belgian and Breton countries, and in the Czech-Slovakian numbers. Due to lack of space only the names of the soloists are here mentioned, while otherwise each would have been paid the homage due their beautiful singing. Marion Capps, Geraldine Rhoads, Lola Scofield, Irene Barstow, Elma Creighton, Vivian Rankin and Elizabeth Houston, associated with the Columbia Chorus, reflected credit not only on themselves but also on the organization and its conductor. The stage of Kimball Hall looked radiant with the sixty-five young women beautifully dressed in colors that harmonized, as though the choir had decided to fete St. Patrick's Day on the thirteenth. Flowers were tendered the conductor over the footlights amidst thunderous plaudits. It was a big night for the Columbia Chorus, for all its members as well as for its soloists and most efficient and energetic conductor, Louise St. John Westervelt.

Walter Spry, the popular pianist whose recent public recital brought him again many new encomiums from the critics, was in splendid vein as was reflected in his playing of Haydn's Andante from the Surprise Symphony (transcribed by Saint-Saëns), Rubinstein's Romance, MacDowell's From an Indian Lodge and Moszkowski's Air du Ballet. So charmed was the audience with his playing that after insistent demands added selections were played by the soloist. Mr. Spry's pianistic ability needs no further endorsement. Yearly he is heard in recital and annually his vogue goes on unabated, as, if Mr. Spry is successful in the concert hall, he is as happy in his studio, for his many pupils have helped to make his name known all over the country, one of them this week having won a competition. Genevieve Davison, accompanist for the chorus, did her part especially well.

COLUMBIA SCHOOL SUMMER FACULTY.

The faculty of the Columbia School summer session will include Clare Osborne Reed, Director of the School, and

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**WALTER SPRY PIANIST**  
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nearly all of the leading instructors. Among those who will teach during the summer and who have arranged short courses especially designed to meet the requirements of those attending Summer School are Clare Osborne Reed, director; George Nelson Holt and Louise St. John Westervelt, assistant directors of the school and leading members of the voice faculty; Ludwig Becker, George Dasch and William Montelius, of the violin department; Adolf Brune, head of the theory department; Mary Strawn Vernon, principal of the public school music department, and Ann Trimingham, assistant principal; William Hill and Arthur Oglesbee, members of the advisory board and of the piano faculty; Kathleen Air, specialist in child training; Pearl Barker, specializing in keyboard harmony, and Ann Lar-kin, dramatic art.

## ROSING IN RECITAL.

For the benefit of the Chicago Osteopathic Hospital, at Orchestra Hall, Rosing appeared on Wednesday evening, March 14. The unique artist was assisted by Gavin Williamson, the young and successful accompanist. Though the weather was most inclement, the house, which otherwise would have been sold out, held nevertheless a big throng and the profits are said to have reached the sum of \$2,000. Rosing, as already mentioned above, is a unique artist—unique in that everything he does has a touch of originality. Though the possessor of a beautiful organ, he does not score through the sheer beauty of his voice alone, but for his use of it in giving to the songs he interprets a certain original flavor that makes his recital unusually interesting. A great part of his contributions were Russian and in them he had full sway to show all his vocal and interpretive equipment. Some of the songs had poetic interpretations, such as The Farewell from Eugene Onegin; others had dramatic readings, such as the Two Grenadiers; in some, like The Goat, he showed unmistakably a keen sense of humor. Rosing's well balanced program was so well built as to make the best contrast between the gloomy songs and the happy ones. The tenor was warmly feted, and justly so, and was superbly seconded at the piano by Mr. Williamson.

## OPERA IN OUR LANGUAGE FOUNDATION.

Again Cavalleria Rusticana was given at the Playhouse, on Thursday afternoon, March 15, under the auspices of the Opera in Our Language Foundation. The young organization is steadily making progress, as this performance of Cavalleria showed marked improvement on other hearings of the same opera under the same auspices. The principal attraction was the singing of Turiddu by the veteran tenor, Joseph F. Sheehan, one of the strongest advocates opera in our language has ever had. Sheehan could have made big money for himself only by learning operas in the language in which they were written, but long ago he believed that opera should be sung in America in English and he and others who believed likewise barnstormed the country, making here some money, losing it elsewhere, but always making a little dent in the foreign languages used by the great opera companies of this country. Hearing Sheehan on Thursday afternoon, one formulated the opinion that if all the American singers could enunciate English as well as he does, opera in our language would have been unanimously adopted long ago, as each word he projected was made understandable. The balance of the cast was adequate and from an humble beginning, the Opera in Our Language Foundation may grow to one of the big institutions in the country.

## LAKEVIEW MUSICAL SOCIETY.

The Lakeview Musical Society presented last Monday afternoon, March 12, at the Parkway Hotel, the Little Symphony of Chicago and Hanna Butler, soprano. Mme. Butler sang the aria Depuis le jour from Charpentier's Louise in a most artistic fashion. Since last heard by this reporter, a year or so ago, her voice has taken on volume in all registers. She enunciated the French text as though she were a native French woman and each tone had a bell-like quality. Heard also in the Rimsky-Korsakoff Hymn to the Sun, from Coq D'Or, she demonstrated that the

bigness of her organ did not in any way impair its agility. She gave a truly delightful reading to the difficult excerpt and made a deep impression on her many hearers, who showed their keen enjoyment by the spontaneity of their plaudits. Ruth Heizer, her talented pupil and protégée, supplied accompaniments for the Rimsky-Korsakoff number. The many friends of Mme. Butler will be pleased to hear through this department exclusively that next fall she will give a song recital at the Blackstone Theater, under the direction of Rachel Busey Kinsolving.

## A HIGH STANDARD OF EXCELLENCE.

The contest for young artists at Orchestra Hall, March 12, drew a very large and enthusiastic audience and proved an event in every way worthy, as the participants gave a good account of themselves. The winners in each of the three departments—voice, violin and piano—are to appear as soloists with the Chicago Symphony Orchestra at the popular concerts of March 22 and April 12.

The violin test number was Bruch's concerto, No. 1, G minor. Nesta Smith, the winner, pupil of Herbert Butler of the American Conservatory, played with unusual aplomb and exactitude, with a large firm, natural, colorful tone and requisite technic. The winner in the voice contest, George G. Smith, baritone, pupil of E. Warren K. Howe of the American Conservatory, sang the prologue from Pagliacci (Leoncavallo) with a voice of good calibre and timbre, observed pitch and has much assurance. The test for piano was the Saint-Saëns concerto No. 2, G minor, and the winner was Margaret Farr, pupil of Walter Spry, of the Columbia School; she produced a full, round and warm tone and played with aplomb, with unusual power and clear technic, her tone coloring being marked.

The tribunal of judges were Eric De Lamarre, assistant conductor of the Chicago Symphony Orchestra; Arthur Shattuck, well known pianist, and Frank H. Shaw, director of the School of Music of Cornell College, Mt. Vernon, Iowa. All contestants set a high standard of excellence by their commendable work.

## ANOTHER "FIRST TIME" OPERA.

Il Maestro di Cappella, a one-act opera comique by Paer, will be produced for the first time in America, Sunday afternoon, April 8, at Woods Theater.

Carrying the leading role will be Vittorio Trevisan, one of the most popular artists of the Chicago Opera, the part of the concertmaster being one admirably suited to his inimitable powers. The two other roles will be sung by Lodovico Oliviero, also of the Chicago Opera, and Mabel Sherwood. Isaac Van Grove will be at the piano.

## CHICAGO MUSICAL COLLEGE OPERA PERFORMANCE.

The Chicago Musical College School of Opera gave a performance of the second and third acts of Bizet's Carmen and of Wolf-Ferrari's The Secret of Susanne at Central Theater, Sunday afternoon. The following were the cast that interpreted the works:

## CARMEN

## Acts II and III

Carmen	Lucille Howard
Micaela	Ann Leonard
Frasquita	Evelyn Martha
Mercedes	Annette Hoffman
Don Jose	Kennard Barradell
Escamillo	Edouard Dufresne
Zuniga	John Burns
El Dancario	Louis Jacobson
El Remendado	Howard Upstill

## THE SECRET OF SUSANNE

Susanne	Olga Gates
Count Gil	Edward Dufresne
Sante	John Burns

In the performance of Carmen six students of Mme. Ruth Austin—Harriet Berkowitz, Evelyn Lesser, Jane Field, Violet Sellers, La Vina Spellman and Margaret Thaskey—performed the dance in the second act.

Mark Love, student of Dr. Fery Lulek, has been engaged to sing at McVicker's Theater. Dorothy Kendrick, student of Edward Collins, was soloist at the Rogers Park Kiwanis Club March 7. Students of Elsie Barge gave a recital in the Recital Hall, Steinway Hall, Friday evening. Marie Herron, student of Mrs. Gannon, gave her recital at Fine Arts Recital Hall March 15. A character costume recital will be given April 6 by students of Mme. Howatt, of the School of Expression, assisted by vocal students of Mrs. Cutter.

## MARCEL DUPRÉ SCORES AGAIN.

Duplicating his former huge success in Chicago, Marcel Dupré, the prominent French organist, gave the second recital in the series at the First Presbyterian Church Saturday evening. Already Mr. Dupré has a host of admirers here, and their reception on this occasion was an assurance of the esteem in which he is held.

## OLIVET INSTITUTE BENEFIT CONCERT.

A concert for the benefit of Olivet Institute Music School will be given at the residence of Mrs. Frederick Countiss, 1524 Lake Shore Drive, Tuesday afternoon, April 3. Myrna Sharlow, formerly of the Chicago Opera, will sing, and with her on the program will be Florence Trumbull, pianist, and Del Messier, the talented young violinist. The concert given last spring for the same cause netted a large sum, and it is expected that this year's concert will repeat that success. Isaac Van Grove will be the accompanist.

## AMERICAN CONSERVATORY NEWS.

Advanced piano and voice pupils appeared in recital at Kimball Hall March 17. Some twelve students took part, reflecting the splendid training received.

The public contest of young artists held at Orchestra Hall March 12, under the auspices of the American Society of Musicians, resulted favorably for the American Conservatory, two of three contestants being selected by the board of adjudicators, namely: Nesta Smith, violinist, pupil of Herbert Butler, and George G. Smith, baritone, pupil of E. Warren K. Howe. These will appear at one of the next popular concerts of the Chicago Symphony Orchestra, under the direction of Frederick Stock.

The Public School Music Department of the American Conservatory is planning a most extensive program of courses this coming summer. In addition to regular first and second year courses, there will be special postgraduate classes, under the direction of George H. Gartlan, director of music in the public schools of New York City, and other educators of eminence. Gustave Dunkelberger, pianist, former pupil of Heniot Levy, is head of the piano department of the Oregon Agricultural School, Corvallis, Oregon.

Elaine DeSelme presented some of the members of her Opera Class in short scenes from standard operas last Saturday at Kimball Hall. Their performance demonstrated fine

training, both musically and dramatically. The scenes performed were from Martha, Tales of Hoffman, and Butterfly. One part of the program consisted of violin solos, artistically performed by pupils of Herbert Butler.

## RUSSIAN OPERA'S LAST WEEK.

The Russian Opera Company will conclude its four weeks' stay at the Auditorium Theater tomorrow, with a performance of Night of Love, which was given four times during the week. Other popular operas already presented by the competent company brought out many devotees of opera during the week, many of whom had to cancel their reservations due to the inclemency of the weather. It has been stated that the Russian management has launched a campaign for a guarantee fund of some \$100,000 for next year's season. In view of the fact that the present one, artistically speaking, surpassed all expectations, the fund should be oversubscribed in a very short while, thus assuring the annual return of a very worthy organization.

## THE SYMPHONY PROGRAM.

The twenty-third program of the Chicago Symphony Orchestra, presented by Frederick Stock to the numerous patrons which weekly pack Orchestra Hall on Friday afternoon and Saturday evening, consisted of Bach's suite No. 4, D major; tone poem, Christ and the Blind Man, by the American, Spelman, and the work of another American, Hadley, whose tone poem, The Ocean, concluded the first part of the program. The soloist of the day was Paul Béhrend, baritone of the Metropolitan Opera, who was heard in the Hans Sachs' Monologue from The Meistersingers and Wotan's Farewell from Wagner's Walküre.

## BOLM RE-ENGAGED BY CHICAGO OPERA.

No better news could emanate from the Auditorium Theater to lovers of the ballet than that Adolph Bolm has been signed for two more seasons. This means that the splendid beginning he made this year to establish new ballet standards at the opera will be further developed. The repertory now being planned is said to contain much more opportunity for effective ballet features than was the case this last season.

Classes at the Bolm School are arranged for professionals,

(Continued on page 49)

# Beethoven Trio

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RALPH MICHAELIS  
Violin

THEODORE DU MOULIN  
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—Chicago American, Feb. 12, 1923.

"The audience evidently enjoyed their selections."

—Chicago Daily News, Feb. 12, 1923.

"The Beethoven music had crispness and variety, and the players caught the sprightly note and filled the performance with it."

—Chicago Journal, Feb. 12, 1923.

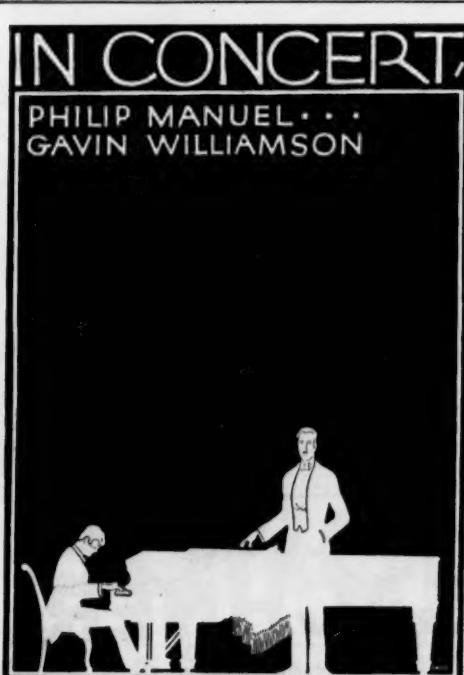
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## WORD VS. TONE

(Continued from page 13)

singing. Calvé had no such preoccupation. Her mind and soul were free, therefore her rendering was so psychologically powerful.

Watch our contemporary operatic artists. Who is holding incontestable superiority over all? A man whose singing has almost completely abolished the concern about tone, but whose words always display such truthfulness, realism, sincerity and effectiveness that the desire of hearing a big voice is completely forgotten, and this man is a basso—Feodor Chaliapin. His greatness, over and above his histrionic ability, is demonstrated by the intense feeling and truthfulness of expression of his words. He has shown that the time when the singer was only a musical manikin for displaying big or beautiful tones is gone forever.

The modern singer must be a human being, not a music box; a man conscious of what he is singing, who expresses what he desires without technical fears or limitations. He must give life to his roles, suffer or be happy, have drama in his heart, love and joy, and express them without bothering about the dimensions of his tones, his B flat or high C. His voice must be the unconscious revelation of his soul and intellect, and he must use his brain, not his muscles.

Watch another singer, Antonio Scotti, who still remains a master of the operatic stage. If he had to rely on his big tones the Metropolitan would long ago have lost one of the most effective artists living today.

Another, De Luca. I can forgive him for indulging in bel canto, because his singing might be called the "modern bel canto," so much sincerity and significance are embodied in the words he sings. Thus De Luca happily combines the qualifications for modern singing. He is both singer and artist.

On the other hand there are hundreds, perhaps thousands of singers who, in their efforts to compete with blowing machines, struggle very hard for the coveted big tone. To the discriminating audience their singing is a painful waste of energy, a display of effort which achieves nothing save to further the decadence of the real sense of art.

What, then, is our fear or hesitation in looking toward a new orientation for the art of singing? What have we to lose? Must we delay our progress and evolution to indulge in an empty and dangerous struggle for tone? The bel canto? But why the bel canto any longer? What has it to do with the deep and intense psychology of our generation; with our aspirations for progress; our artistic manifestations? Enrico Caruso violated its traditions. He was, perhaps unconsciously, a rebel against its conventionalities. Even technically, his sobs, his attacks, his recitations—almost spoken—have been a flagrant transgression of the bel canto traditions. But we idolized his singing more than any other, and perhaps it was because with his magnificent and spontaneous emotional expression he was rendering sincerely, in his personal manner, his musical feelings, regardless of traditions. Nature was stronger than himself, and through his instinct he achieved a more complete beauty of expression than tone values could attain, so great was his almost unconscious valuation of the power of the word.

On the other hand, we need not fear we are sacrificing true beauty of singing by placing the word above the tone, for beauty, to be sure, must be the hand-maiden of truth, and truth lies in the word and its psychological contents.

With this fact established, let us center our efforts in reforming the art of singing on the fundamental principle that the word is the leading factor in singing and not the tone. This conception compels us to direct our attention to the formation of beautiful words by taking care of the roots from which these words take origin—the phonetic elements. Their correct and perfect pronunciation alone can establish the radical change of platform needed to bring about practical results in the reform of voice culture.

At a recent dinner given by the Musical Alliance of America, I heard, among other speakers, Mr. Oscar Saenger, who stated that besides giving children a musical education more attention should be paid to the culture of the speaking voice in schools. I was much gratified, as I told him, to hear that he was advocating a reform which I had been preaching for three years.

I take the liberty of repeating some points on this subject which I emphasized largely in my book. Among the sug-

gestions I gave for a radical reform of voice culture was the following one:

"The education of the voice must begin in the elementary schools, and must first be taught to children in the form of the correct use of the speaking voice."

"We believe this to be the most important feature in the reform of voice culture, being directed to the very source of what is responsible for the initial defects and deterioration of the natural voices of children."

It is indeed a fact that American voice production requires much more care and attention than is given at present. Americans are decidedly handicapped in their enunciation by shortcomings such as talking with their mouths shut, keeping their throats, palates and especially their tongues in permanent tension. This brings about a lack of flexibility in the voice, because of the stiffness of the oral organs during the act of phonation.

It makes a very complicated function of the natural and simple act of speaking. According to Dr. Howe, the most conspicuous fault among Americans is what he calls laziness of the jaw. "It is," he says, "an unaccountable failure to let the lower jaw fall far enough in articulating."

The deterioration of the American speaking voice is related to many causes, physiological and psychological, but most essentially phonetic. There are some doctors who contend that the climate, dust and noise are responsible for the harshness of this country's voice. Others give great importance to certain psychological causes.

I do not fully agree in reference to the climate, dust and noise. These conditions may exercise a certain influence, but not one of great importance, for the same may be said of other countries and cities where they do not exert such a deleterious influence. Conditions in London and Paris are almost the same as in New York, yet I observed that in London the voices are somewhat more flexible and soft, and in Paris they are far superior. Milano, which has a very severe climate, is the residence of many singers and students of singing. There are cities in America with better climate and less noise than New York, yet the English spoken there is no better, except in some few Southern States.

The real cause of the deterioration of American speaking voices is principally a phonetic one, inherited for the most part as the logical result of certain phonetic deformities which take origin in a complex manner. America is the outgrowth of different nationalities, each contributing some phonetic peculiarities and defects of its own.

The vast mixed population that came from all Europe in earlier days constitutes the American masses of today, who by influencing even indirectly the English language and manner of speaking, certainly did not lend the most select fashion of speech and pronunciation of their respective countries. I know that many Italians do not speak even their own national language, but a number of the various dialects. The same condition I believe exists among Russians, Germans, Greeks, and French of the same class. A pure and euphonious American language could not readily result from this melange of uneducated voices. On the contrary, those few Americans who originally spoke English correctly have suffered from the influence of the others who infiltrated into English all the commonplaces of their own languages spoken in an inferior and corrupted form.

Thus the American voice production, as a result of these evil influences, has been subjected to the gradual deterioration which constitutes at present the inherited deformed speaking voice.

Besides this physical inheritance is the influence exercised in the homes and schools, as can be observed by closely following a young child. When he begins to perform the function of speech, under the guidance of Nature, he produces his words with a natural mechanism in which his vocal organs act without strain and are ruled by a normal rhythm of movements, under instinctive control. Gradually his ear begins to be affected by the voices of the people around, and becomes accustomed to forced and harsh sounds. His vocal organs, by the power of imitation, follow this deformed mechanism until unconsciously he himself falls into the same habits of those who involuntarily influenced him. Commencing from the age of four or five, his voice changes entirely, and acquires all the characteristics and defects prevalent among adults. From that time on he makes the simple function of speaking, which is no different from that of eating, breathing, or walking, a complicated performance in which all the organs concerned work to their utmost intensity. This unnecessary tension and effort creates the sensation of an obstacle in the throat which hinders the free delivery of the speech, and once that sensation is perceived instinct suggests compensating by increasing the pressure of the breath, which, instead of relieving the strained function of the vocal organs, adds a new element of an artificial nature.

The average individual thus accustoms himself to this mechanism which establishes the injurious habit of making force the principal element in voice production; and this effort, in the long run, results in impairing the vocal apparatus, adding another cause for a defective speaking voice.

In the majority of cases this is the actual fundamental cause of bad voice production, and is responsible also for the lack of ease, expansion and resonance.

Now, what can be done to overcome these conditions?

How can we restore voice production to a natural function?

No practical results can be obtained unless we resort to radical means. We must strike at the very origin of these deficiencies, and base the freedom of voice production on the correct physiological and phonetic formation of its most essential elements—its vowels and consonants. From their proper enunciation correct words and beautiful speech are derived. Therefore, this is the most important and fundamental reform to be undertaken and must begin by educating pupils to the right conception of the natural function in talking.

There are several institutions in America concerned about the necessity of improving the speaking language, but the evil lies in the fact that the promoters are in the awkward position of preaching reforms which they themselves do not practice. In fact, their concern is confined only to the improper inflection of the voice and to the lack of clarity, refinement and distinction in talking; but as for its correct physiological production with regard to its phonetic elements—the vowels and consonants—they are not cognizant of its actual deficiency. If they are, they do not think it

of much importance, for they limit all their attention to the English language in itself, without investigating its defects by comparison with the classic languages, and without centering their attention on the real causes. Recently I heard a well known personality, who supervises the voice education of fourteen thousand children, deliver a speech on this subject. His voice, produced in his throat, was one of the most atrocious phonetic expressions I ever heard. Evidently it is easier to preach than to practice.

As a matter of fact, it is certain that as long as the phonetic elements are produced in the throat, bringing about a forcible function of the vocal organs, nothing can fundamentally modify the voice production.

As for singing, the American language rings about defects which are more difficult to deal with.

There is no exaggeration in stating that Americans, in spite of their natural gift of beautiful voices, which among women are so abundant, and their inexhaustible ambition, are more handicapped in the art of singing than anyone else, and have consequently produced few good singers, as far as proper voice production is concerned.

While I am aware that many will make objection to this statement, I am nevertheless convinced that this is actually the case.

A natural feeling of protest and reaction is innate in all of us. We resent hearing our faults. It is a weakness which should not affect educated people, for without criticism there can be no exchange of thoughts nor incentive to progress; yet it does and often with an evident disadvantage.

How the present situation may be overcome has been in recent years the predominant concern of certain circles in the musical field of America. A campaign for the purpose of standardizing the American language for singing has been widely patronized by prominent figures in the musical world. Societies have been organized, lectures delivered, opera companies formed. All this was a worthy program for a worthy cause, but with what result? In some opera houses where all operas were sung in English, most of the audiences openly expressed their dissatisfaction and refused to lend their support. "How can anybody," they said, "prefer a performance of Carmen in English, when it is impossible to understand what they are singing about?"

As for American operas written on English librettos and produced by the largest operatic institutions in this country in recent years, they too brought out evidence of the real sentiment of the public. Their performances were criticized by the critics and audiences principally because they were unable to understand the words. In one of these operas it was generally remarked that in the cast, which included only one foreign singer, the others being American, this singer was the only one whose words were intelligible to the audience. One could barely detect that the others were singing in English, though when the same artists were called upon to sing in Italian they usually made themselves better understood.

This would seem to prove that there must be some causes related to the voice production of American singers, or to the language in itself, or to both, which become more conspicuous in singing than in speaking and are responsible for these conditions. The enunciation of American singers, with few exceptions, is tight and throaty, so that only with difficulty can their words reach the audience. Yet it cannot be entirely the fault of the singers. The language, too, as it is spoken, is responsible to a great extent.

It is not unpatriotic to recognize and admit the existence of these handicaps. It is more so not to try to overcome them.

Therefore I claim that English can be made into a language suitable for singing if its phonetic elements are modified by training beginners to a proper pronunciation which insures the natural placement of the voice and the correct freedom of its production. The idea of resorting to new and easier language—the Italian for instance—then molding the English on its phonetics, would be of inestimable help in accomplishing the only practical and at the same time radical reform in voice culture. This is not, in truth, intended for changing English phonology, but only for simplifying it, especially for the benefit of those who are directed toward a stage career. Giving beginners the phonetic rules of a new language appeals to their imaginations in a new manner and stimulates in upbuilding a new conception of the phonetic mechanism of voice production. This, from my own experience, is of immense value. A new language is also more apt to train the organs of declamation to radically different adjustments, building up an entirely new mechanism. It is very difficult to change the habitual rhythm of the vocal organs after they have worked for years in a certain direction; only a different element, acting under a new influence, can easily readjust it, and for this reason I feel justified in suggesting the Italian phonetic elements for this reform in voice culture.

A lecture can do nothing, or very little, if I may be so optimistic, toward the solution of so vital a problem as the

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radical reform of voice culture. Only the collective power of an important and recognized body as this distinguished association of singing teachers can carry out, in practical form, the program of this reform. This association can do much more. Voice culture at present is based only on vague traditions or personal views and impressions. No standardized principles exist. This association can make it its aim to create and establish them. A committee selected from its members should undertake the task of studying this very important question. Standardized principles can today be formulated with the guidance of natural laws, expounded and made evident to everyone through the science of the voice.

Voice is not such an obscure thing. It is a function performed by definite vocal organs just as thinking is a function performed by the brain. Science is well acquainted with these organs and their functions. Let science then co-operate in the interpretation and co-ordination of the natural laws governing human voice, and principles for singing can then be standardized.

I have spent several years in the study of this problem, and I may definitely assert that my conclusions and practical evidence were such as to convince competent celebrities like Victor Maurel, Caruso, Calvé, Galli-Curci and Ruffo, as well as many laryngologists and voice experts. They may perhaps convince others interested in the real truth about the human voice.

This distinguished association can accomplish a great achievement for the benefit of the singing world by making it one of its duties to carry out this reform in voice culture. It is a worthy aim which can be easily realized by co-operation, mutual understanding, open-minded and constructive discussion along the lines of modern ideas. I earnestly hope that this most important reform will be the future achievement of the New York Singing Teachers' Association. At any rate, if some benefit, however slight, results from my attempt at this reform, and future singers thereby gain more possibilities in their careers, I shall consider it a great accomplishment for voice culture inasmuch as it will establish the truth that the word, not the tone, is the leading factor in modern vocal art.

#### Mrs. Hagar a Successful Concert Artist

Emily Stokes Hagar, soprano, recently scored a decided success in concert in Pittsburgh, Harvey B. Gaul stating in the Post that she is one of the most agreeable soloists ever brought to that city. Mrs. Hagar will sing the Bach



Kubey-Rembrandt Photo

EMILY STOKES HAGAR, soprano, who is filling many engagements and reengagements during the current season.

St. John Passion with the Bach Choir, under the direction of Dr. J. Fred Wolle, at the Bach Festival in Bethlehem, Pa., on May 25. This will be her third appearance with the choir, having sung with it at the festival in 1922 and in concert in Philadelphia on November 4, all of which is proof of her success as an artist.

#### Hurlbut Pupil Heard

Mrs. Charles W. Thompson, soprano and pupil of Harold Hurlbut, scored an emphatic success at the annual Father and Son Day banquet of the New York Rotary Club, March 6. The ringing voice and effortless top tones of the singer called for repeated encores from the audience, which completely filled the ballroom of the McAlpin Hotel. Mrs. Thompson began her vocal studies as a member of Harold Hurlbut's Spokane master class.

## WASHINGTON ENTERTAINS MANY LEADING ARTISTS

Dupré, Galli-Curci, Leginska, Morini, Bachschmid, Marsh and Kindler Are Heard—Rosing Soloist with Rubinstein Club—Cantata Arranged by Lewis Atwater Proves Effective—Local Artists Win Deserved Praise

Washington, D. C., March 7.—It was art in perfected form that Marcel Dupré expressed in his two organ recitals, February 24 and 25. It is greatly to be deplored that Washington has no large auditorium with an organ in it, and therefore only a limited number were able to hear him. William S. Corby put his home at Chevy Chase Circle at the disposal of Monsieur Dupré for the recital on February 25, the proceeds of which go to the Louis Vierne Benefit Fund. This grand old master, organist titulaire de Notre Dame, is going blind and it is to purchase an organ in order that Monsieur Vierne may continue to compose at his home that the fund is being raised. Monsieur Dupré, a pupil and intimate friend of Vierne, is devoting part of his time while in the United States to raising this fund. The evening before, Mr. Corby gave a private recital for a large number of distinguished guests, including many of our foreign representatives, at which Monsieur Dupré played a Bach fugue in D major, Soeur Monique, by Francois Couperin; Noel, by D'Aquin; Widor's allegro vivace from the fifth symphony; the andante cantabile and scherzo from the fourth symphony; his own prelude and fugue in G minor and an improvisation on themes submitted to him.

#### GALLI-CURCI SINGS TO PACKED HOUSE.

Galli-Curci sang here on February 26, at Poli's Theater, which was filled to capacity. Her program included Amoretti miei giorni, by Denaudy; The Pretty Creature, by Storace; Depuis le jour, from Louise; Priere et Barcarolle, from Etoile du Nord, by Meyerbeer (with flute obligato); Verborgenheit, by Wolf; Villanelle, by Hue; Si de mon premier reve, by Aubert; Valse, from Romeo and Juliet; Charity, by Hageman; My Shadow, by Samuels; A Little Prayer, by Russell, and the Shadow Song from Dinorah, with flute obligato. She was assisted as usual by Manuel Berenguer, pianist, and her husband, Homer Samuels, the accompanist.

MARSH AND KINDLER WIN GREAT APPLAUSE IN JOINT RECITAL.

Helena Marsh, contralto, and Hans Kindler, cellist, in joint recital, March 2, at the National Theater, gave a wholly delightful performance. Miss Marsh's first number was Divinites du Styx, from Gluck's Alceste, which was encored, with Nebbia, by Respighi. Her next group included L'Invitation du Voyage, by Henri Duparc; a Swedish folk song, Per Svinaherdi; a Polish folk song, Kozak, and Schmied Schmerz, by Heinrich van Eyken, followed by Dissonance, by Borodine, as an encore. Her third and last group included Carpenter's I Am Like a Remnant of a Cloud (poem by Tagore), The Sea Is Calling, by Lawrence Townsend, Jr. (a navy officer of Washington who gave his life during the war); Wings of Night, by Winter Watt, and The Great Awakening, by Walter Kramer. Le Nil, by Leroux, with Mr. Kindler playing the cello obligato, completed her program. There have been few lieder singers heard here who have the charm, the artistry, the vocal ability of Miss Marsh or who have gained more appreciative applause. She was ably accompanied by Frederick Bristol. Mr. Kindler's part of the program was equally successful. He proved his excellent musicianship in his opening numbers, prelude and fugue in C minor, by Bach, and a sonata in C major, by Boccherini. Other numbers were by Tchaikovsky, Liszt-Popper, Cesar Cui and Davidoff. Clarence Fuhrman was at the piano. T. Arthur Smith has brought no finer exponents of art to Washington than these.

#### LEGINSKA PLAYS ORIGINAL COMPOSITIONS.

Ethel Leginska put much live personality into her playing, March 1, in the Masonic Auditorium. She played,

with excellent musicianship, a full and varied program including three of her own compositions hitherto unperformed here, Cradle Song, Dance of the Little Clown and At Night.

#### MORINI GIVES PRAISEWORTHY PERFORMANCE.

Erika Morini played at the City Club, March 5. Her rendition of Mendelssohn's concerto in E minor gave proof of a master bow, though equally worthy of praise was the Paganini Moses Fantasy. Her rich tonal quality was heard to best advantage in Romance, by Svendsen, and Barcarolle, by Tchaikovsky, while rollicking grace marked the Rondino by Beethoven-Kreisler. A Brahms valse, variations on a theme of Corelli's by Tartini-Kreisler, and, as an encore, the Faust Waltz by Sarasate, completed her program.

#### ROSING SOLOIST WITH RUBINSTEIN CLUB.

Vladimir Rosing was guest-artist at the second concert of the Rubinstein Club, March 6. Because of terrible snow and ice, only real music lovers made up the audience, which increased the value of the applause the excellent performance of the club received. Claude Robeson's art as conductor is well known and the work of his chorus was both satisfactory and pleasing. The novelties of the program were the Shepherd's Song, from Rimsky-Korsakoff's Snegurochka, and Senta's ballad from the Flying Dutchman, which were remarkably well presented. The chorus reached its height in Dr. Gabert's Kyrie, from mass No. 10 in G. Mr. Rosing was in good voice and gave a varied program of French, Russian and English songs. To the Prince Vladimir Cava-

(Continued on page 61)

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With her exquisite voice, rare art and winning personality, she captivated her large audience, and was recalled again and again.—Mansfield (Pa.) Advertiser.

Mrs. Franceska Lawson has one of the most beautiful voices on the concert platform today. It is unusual in both power and sweetness. Her softest notes have a penetrating quality that is quite notable. As a lecturer upon programs where Mrs. Lawson has appeared, I have seen her work heartily applauded and admired everywhere.

H. C. Culbertson, former President of the College of Emporia, Kansas, and of Ripon College, Wis.

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## JERITZA BEGINS CONCERT TOUR IN BALTIMORE

Russian Prodigy Demonstrates Remarkable Talent at a Second Concert—Flonzaleys, Sylvia Lent, Paul Bender and Marie Tiffany Are Heard

Baltimore, Md., March 12.—The Flonzaleys Quartet appeared at the weekly recital at the Peabody Institute. The program was sharply contrasted as to school and content yet dovetailed smoothly as a succession of varying moods.

The first American concert tour of Madame Jeritza was begun here, March 6. She was given a great ovation by the immense audience which crowded the spacious Lyric and overflowed onto the stage.

Shura Cherkassky, the young Russian boy whose first appearance here last week created a sensation, appeared again before a packed house at the Peabody Institute, playing an almost entirely different program and again causing a furore.

So successful were the Sunday night concerts of the Baltimore Symphony Orchestra that Municipal Director of Music, Frederick R. Huber, arranged an interesting program given by Sylvia Lent, violinist; Paul Bender, bass, and Marie Tiffany, soprano.

Mrs. John W. Garrett gave a song recital in costume at the Little Lyric. It was a novel affair. She was assisted by Carlos Salzedo, harpist, with Frank Bibb at the piano. The concert was under the auspices of the Friends of Art. The costumes were designed by Baron de Meyer and Leon Bakst.

E. D.

### February a Busy Month for Gegna

February was a busy month for Max Gegna, the gifted cellist. Not only did he prove himself to be a soloist of brilliant attainments but also a conductor of no small attainments. It was at the International Silk Show, held at the Grand Central Palace, New York, that he demonstrated his ability as a wielder of the baton, his forces being members of the Russian Symphony Orchestra. This engagement kept Mr. Gegna busy from February 3 to 15, and immediately following this he was heard in recital at Kutztown, Pa., February 16; Myerstown, Pa., February 17, and Reading, Pa., February 21. This last marked Mr. Gegna's re-engagement for the third year.

"Mastery of technic, beauty of intonation, and sympathy were the distinctive features which marked the playing of Max Gegna, celebrated Russian cellist," declared the Reading Tribune of February 22. "The Symphonic Variations by Boellman were wonderfully played, with a tonal beauty, a sureness of performance and a power of interpretation but rarely displayed. The Bach suite, played by Mr. Gegna without accompaniment, gave opportunity to the artist to show clearly the virility of his playing and his ability to

## MUSICAL COURIER

make pleasing to the musically unlearned music that does not appeal to most audiences." The same paper spoke of the "strength and precision" the "sympathy and understanding" which marked his work and declared that the Popper rhapsody "was played by Mr. Gegna with a mastery, a brilliancy, a beauty of tone that aroused the audience to an outburst of applause that continued for several minutes."

Other papers were equally enthusiastic, the Reading News-Times speaking of it as "one of the finest concerts given by the Reading Teachers' Association." The same paper went on to say that "Max Gegna, a Russian cellist, proved to be one of the finest artists on the instrument, and his interpretations of the masterpieces was very pleasing."

At this concert Mr. Gegna was assisted by Senta Hoffman, pianist, and Hazel Moore, soprano, and bookings for these artists in recital are now being made. Earlier this season Mr. Gegna scored as assisting artist with Mary Garden on tour.

## ST. LOUIS

(Continued from page 5)

grams presented by Rudolph Ganz, pianist; Michel Gusikoff, violinist, and H. Max Steindel, cellist. They are given at the homes of three prominent matrons of the social set in St. Louis, and the audience in each case is composed of 100 persons, who have been invited by the hostess.

The Liederkranz Club Chorus gave a concert under the direction of Hugo Anschuetz. The soloists were Helen Troubel Carpenter, soprano; Raymond Koch, baritone, and Max Mueller-Reda, cellist.

H. Max Steindel, first cellist of the St. Louis Symphony Orchestra, made his debut as a radio recitalist at Station KSD, St. Louis Post-Dispatch, on March 2. Steindel was assisted by Esmeralda Berry-Mayes, violinist, and Mrs. Carl J. Luyties, pianist. These artists gave a Beethoven trio and a Haydn trio, and both Steindel and Mrs. Mayes presented groups. Notification had been sent to musical friends and to organizations from New York to California, and many letters and telegrams announcing a very remarkable transmission have been received.

### Jacques Malkin's Recital April 9

Jacques Malkin, violinist, announces a recital at Carnegie Hall, Monday evening, April 9, when he will play a program of four numbers—by Vitali, Saint-Saëns, Gustav Saenger (the New York violinist, composer and editor), Lenormand, Kreisler, Elman and Wieniawski.

### Mme. Sundelius in Providence

On March 11, Marie Sundelius, soprano, of the Metropolitan Opera, made her second appearance this season in Providence, R. I., this time as soloist with the Providence Symphony Orchestra.



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## NEW YORK CONCERTS

(Continued from page 40)

interpretation of the number, and later she sang a group of four songs, which quite won her audience. Mr. Damrosch, playing her piano accompaniments, adding much to the artistic effect.

One of the novelties of the orchestral program was Casella's Dance of the Old Ladies, from his Suite Le Couvent sur l'Eau. It was one of the most entertaining and thoroughly enjoyable concerts heard this season, no doubt due to the fact that every number on the program, if not well known by most of the audience, at least was recognized.

### Helen Moller's Dancers Again Delight

Helen Moller and her clever young dancers delighted an enthusiastic audience at her little theater atop the Lexington Opera House, on Sunday evening, March 11. Each of these affairs creates unusual interest and there is always a good sized gathering. Miss Moller's interpretations are always a delight, and her pupils always have something new to offer. It was a thoroughly enjoyable evening.

### Bessie Werthen Stevens Gives Readings

Bessie Werthen Stevens, who made her debut as a lyric reader of famous songs at Town Hall, December 6, gave a number of readings a short time ago at the third meeting of the Gardner School Alumnae Association, at the school, 11 East 51st Street, of which Miss Stevens is a recent graduate.

March 22, 1923

## MUSICAL COURIER

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## ABOUT 10,000 MUSIC LOVERS ATTEND BOSTON'S SUNDAY CONCERTS

Boston Symphony, Harvard Glee Club and Arthur Hackett Give Fine Rendition of Liszt's Faust Symphony—Rachmaninoff, Kreisler, Colin O'More, Miquelle, Flute Players' Club and Martino's Orchestra Heard in Two Days

Boston, March 18.—Liszt's masterpiece, the Faust symphony, was performed by the Boston Symphony Orchestra on Friday afternoon and Saturday evening, March 9 and 10, in Symphony Hall. The choral part was sung by the Harvard Glee Club and the tenor solo by Arthur Hackett. The romantic, vividly descriptive and colorful music of Liszt received from Mr. Monteux a reading that was adequate if not altogether eloquent. The satirical sting that the Mephistophelian Muck used to give to the purely orchestral portion of the last movement was missed, although the second movement received a beautiful performance, thanks to the excellence of the wood wind section of the orchestra, and particularly to the presence in that section of that superlative oboist, Georges Longy. The singers from Harvard, admirably trained by Dr. Davison, sang the final chorus with their accustomed sonority of tone, command of nuances and dramatic understanding. Mr. Hackett is an old favorite in this city, and his voice and skill were used to good effect in his solo. There was an abundance of applause for Mr. Monteux, the orchestra, the Glee Club and Mr. Hackett.

As introduction and contrast, Mr. Monteux opened the program with Handel's concerto grosso No. 5 in D major for string orchestra and solo string quartet. The music was impressive, now with its majestic sweep, now with the beautiful spiritual serenity which Handel was singularly fortunate in achieving. Needless to add, the playing of the strings, and especially of Messrs. Burgin, Theodorowicz, Fourel and Bedetti, was marked by the qualities which of old put the Boston Symphony Orchestra in a class by itself.

## RACHMANINOFF PLAYS.

One of the largest audiences of the season filled Symphony Hall Saturday afternoon, March 10, for the final concert of the season in this city of Sergei Rachmaninoff. Mr. Rachmaninoff again gave great pleasure to his tremendous following with a characteristically impressive interpretation of an interesting program comprising four Chopin pieces, Schumann's Carnaval, his own prelude in G sharp minor and Serenade, and his version of Kreisler's Liebeslied, Medtner's Fairy Tale, and the Schulz-Evler version of the Beautiful Blue Danube. There was the inevitable enthusiasm and insatiable demand for extra pieces.

## KREISLER AT OPERA HOUSE.

Sunday was one of the biggest days of the musical season, with nine or ten thousand people in attendance at the concerts given here on the day. The reviewer's college training as a runner served him well. The first event was Fritz Kreisler's concert at the opera house, where the violinist was playing to perhaps the largest crowd that has ever gained admittance to that auditorium, at least 800 people being seated on the stage. The familiar attributes of Mr. Kreisler's unique art were abundantly in evidence in his excellent performance of Grieg's sonata in C minor. The balance of the program included Bruch's Scotch Fantasy, Wilhelmj's paraphrase of Siegfried, Loeffler's transcription of Chabrier's Waltz Caprice, and Saint-Saëns' Rondo Capriccioso.

## COLIN O'MORE.

Hurrying up the street, with the heavier Olin Downes of the Boston Post panting a little, we stepped into Symphony Hall, where Colin O'More was giving his first recital in Boston to a good sized audience. Mr. O'More's program included:

Where'er You Walk, from Handel's Semele; Bach's My Heart Ever Faithful, Duparc's Chanson Triste, Huc's Le Passant, Pessard's L'Adieu du Matin, Cavatina from Gounod's Romeo and Juliet, the Irish tunes The Snowy-Breasted Pearl, The Low-Back'd Car, The Dear Little Shamrock, The Nine-Penny Fidil; also Haydn Wood's The Brown Bird Singing, Frank Gray's in Rose Time, Osgood's The Little Lilac Garden, and Schneider's Thine Eyes Still Shined.

Emile Rose Knox, a comely assisting violinist, played Lalo's symphony and a number of lighter pieces, revealing a warm tone, serviceable technic, occasionally precarious intonation and emotional warmth. Mr. O'More disclosed a light, lyric tenor voice of very pleasant quality, commendable vocal skill and very clear diction. Although there is no great abundance of variety or of dramatic intensity about his singing, Mr. O'More phrases his songs musically. In his interpretations he evidently patterns after Mr. McCormack, even to ending his Irish folk tunes an octave higher than written. The audience recalled him warmly.

## MIQUELLE SPLENDID SUCCESS WITH PEOPLE'S SYMPHONY.

Another sprint of fifty yards landed us at the St. James Theater in time to hear Georges Miquelle, the thrice admirable cellist, give a highly enjoyable performance of Lalo's soulful concerto for cello and orchestra. Mr. Miquelle exhibited anew that command of tone and technic together with the musicianship, fine sense of style and sympathetic insight which have always characterized his playing. He received an ovation and was recalled again and again. Of the purely orchestral numbers, admirably conducted by the musicianly Stuart Mason, Arntzen Viggo's fantasia for orchestra, which received its first performance at this concert, proved to be a conventional work of little or no outstanding merit and hardly worthy of a place on a symphony program. The other numbers were Mozart's symphony in D major, Respighi's old dances for the lute freely transcribed for orchestra, Bruneau's entr'acte symphonique from Messler, and Rossini's overture to William Tell.

## FLUTE PLAYERS' CLUB.

At Wesleyan Hall, on that same crowded Sunday afternoon, the Flute Players' Club was giving its twelfth concert of the season to an audience which filled the hall to capacity. Mr. Laurent, the admirable solo flutist of the Boston Symphony Orchestra and director of the club, had arranged an interesting program, comprising these numbers: Quintet for flute, clarinet, bassoon, horn and piano (oeuvre posthume, 1876), Rimsky-Korsakoff; Musette, for oboe, clarinet and bassoon; Pfeiffer; Pan and the Birds, for

flute, French horn and piano (arr. by G. Laurent), Jules Mouquet; Naïve Landscapes, for flute, oboe, clarinet and piano, John Beach; Divertissement op. 6, for flute, oboe, clarinet, bassoon, horn and piano, Albert Roussel; for piano—The Frogs, Chadwick; Cracovienna, Paderewski; Legenda, Albeniz. Of particular interest was the group by Mr. Beach, who is a native of this city. He has been influenced by the modern French School and his music is colorful and skillfully written. Messrs. Laurent, Speyer, Mimart, Allard and Hess, all members of the Boston Symphony Orchestra, performed with their customary skill and taste. Mr. Sanroma, both as soloist and in ensemble pieces, displayed those qualities which are rapidly winning him recognition in local concert halls. The audience was warmly appreciative.

## MARTINO'S ORCHESTRA PLAYS ANCIENT MUSIC IN COSTUME.

In the evening, at the St. James Theater, Raffaele Martino and his Italian eighteenth century orchestra gave an unusually interesting concert. Attired in the costumes of the period from which their program was drawn—white perukes, silk stockings, velvet smalls and coats, etc.—their stands illuminated by little electric lamps resembling candles, Mr. Martino and his well-schooled orchestra played a Passacaglia by Lully, a largo by Corelli, an unacknowledged minuet from Boccherini, a Canto Amoroso by Sammartini, concertos by Vivaldi and dall'Abaco, and a sonata by Mascitti for flute, bassoon and harpsichord. This charming old music was played with notable skill and clear sympathy by Mr. Martino and his admirable coworkers. A large audience applauded the participants vigorously throughout the evening. It is to be hoped that Mr. Martino will favor us with more frequent concerts of this nature.

J. C.

## CHICAGO

(Continued from Page 45).

non-professionals and children. All courses are carrying a continuing growing registration.

Adolph Bolm gave a lecture on The Art of the Dance before the Fortnightly Club last Thursday afternoon.

## SYMPHONY COMPETITION PROGRESSING.

The symphony competition, which Balaban & Katz launched a while past, is progressing satisfactorily, according to word received from Manager Hollander. The judges, Messrs. Weidig and Finston, have reduced the ninety compositions submitted to eleven available ones, and these in turn have been forwarded to Richard Hageman in New York, so that he may select the six which he considers most desirable of the eleven. When Mr. Hageman returns the eleven, Messrs. Weidig and Finston will select their six. From these respective selections will be drawn, either by majority vote or unanimous voice, the final six compositions which will be given a hearing at one of the symphony concerts at the Chicago Theater. This time the complete personnel of the judges will choose what they consider the best number, and the composer thereof will be awarded his or her prize of \$1,000.

## BUSH CONSERVATORY ORCHESTRA'S THIRD CONCERT.

Monday evening, April 16, is the date set for the third concert this season of the Bush Conservatory Symphony

Orchestra. Richard Czerwonky is conductor of this excellent organization, which in the concerts given this season has established an enviable record of artistry and large houses of enthusiastic listeners.

Many comments of the press have been made, which speak in flattering terms of the orchestra and the progress made by these members of the Bush Conservatory School in the last few seasons. "An organization equal to any of the newer organizations in this part of the country." "A symphony orchestra of rare merit," "A crispness, snap and fervor where demanded, and a splendid flow and style." These are but a few favorable comments which have been made on the recent concerts.

The principal orchestral number in the forthcoming concert is the entire Symphony No. 6 (Pathetic) by Tchaikowsky, and the Mignon Overture of Thomas, with soloists to be announced later.

## GENERAL BUSH NOTES.

Fryne Bogle, pianist, member of the Master Class of Bush Conservatory, will be soloist at McVicker's Theater the week of March 18-24, when she will play the A flat Ballade of Chopin. Mae Graves Atkins, soprano of the Bush Conservatory faculty, has just returned from a three weeks' tour of the East. She spent a week in New York with Mme. Sembrich, her teacher.

The latter part of March is busy season at Bush Conservatory, both for teachers and students. Many recitals are scheduled, of which the following have already been given: March 14, a program by artist students of the voice, piano, violin and expression departments of Bush Conservatory at the Y. W. C. A., for the Ladies' Sunday Evening Club; March 15, an excellent recital at the Bush Conservatory by Ebba Sundstrom, violinist, and Marion Lychenheim, pianist; March 16, a fine dramatic recital of Jeanne D'Arc by Percy McKay, was given by Genevieve Zettle, artist student of Mae Riley McKinley, at the Bush Conservatory Recital Hall.

## WALTER GREEN RETURNS FROM ITALY.

Walter Green, American tenor, who has appeared at Palermo, Cuneo, Alba and Codigora, Italy, has just returned to Chicago after filling a few guest appearances with the San Carlo Opera Company. Mr. Green sang in the following operas: Aida, Carmen, Il Trovatore and Lucia.

## SPRY SCOLARI HOLDS RECEPTION.

The Spry Scolari (scholars of Walter Spry) held a reception and presented a musical program at the Columbia School of Music, March 17. Many past and present pupils were on hand and the musical program was given by "Young Josef Hofmann" and "Paderewski, Junior," who played duos, and several other promising artists.

## MUSICAL NEWS ITEMS.

William S. Schwartz, tenor, professional pupil of Karl Buren Stein, sang the leading role in the Bartered Bride, given by the Smetana Singing Society at the Studebaker Theater, March 18. The opera will be repeated Easter Sunday. He also sang for the Amalgamated Clothiers' Union Educational concert on March 9, and was re-engaged for March 21.

RENE DEVRIES.

Remember the Name  
**MAX GEGNA**  
Russian Cellist

## JOHN SAMPLE

AMERICAN TENOR

Creator of the Role of Sisera in World Premiere of "Deborah and Jael"—Ildebrando Pizzetti's New Opera—Presented Recently at La Scala, Milan, Under Direction of Maestro Arturo Toscanini.

RIVISTA TEATRALE MELODRAMMATICA, DECEMBER 22, 1922,  
MILAN, ITALY

This young tenor, after only a few theaters—where he always achieved success—has reached our greatest temple of art—La Scala. He reached it in a true artistic event of which he reaped the honors.

He interpreted the part of Sisera in "Deborah and Jael" of Maestro Pizzetti, and gave to his role all the excellence of his expressive action, the bold vehemence of the warrior King, the tenderness of the passionate lover, his firm, sure voice and the majesty of his imposing figure.

His success at La Scala could not be greater. A confirmation of this is to be found in all the following daily papers.

## CORRIERE DELLA SERA

As to the tenor John Sample, who is a foreigner, nothing more could have been desired from his diction, nothing was lacking in his rendering of the part of Sisera.

## IL SOLE

The tenor—John Sample—King Sisera—faced the much feared footlights with the excellent resources of an enviable throat, brought into relief by great artistic dignity.

## ITALIA

John Sample—a tenor with a splendid strong voice that he knows how to adapt to the passages of great dramatic force no less than to the phrases that he sings with great tenderness.

## AVANTI

John Sample, a Sisera, physically imposing and also the possessor of a firm, sure, expressive voice, and of a sentiment that he infuses into his singing as few know how to do.

## LA SERA

Truly beautiful appeared to us the voice of the tenor Sample.

## LA GIUSTIZIA

The interpreters also suited most wisely both voice and expression and kept firmly to a rigid artistic classicism in order not to disturb the perfect equilibrium of the opera, and this absolute equilibrium is the greatest possible praise that one can offer them. To Mmes. Cassazza, Tessi, Iannegna and the tenor Sample our well deserved and sincere applause.

## LA GAZZETTA DEL POPOLO

Excellent was John Sample (Sisera) with his gigantic figure and the impetuous outbursts of the barbarian king.

## IL MONDO

The tenor, Sample, was truly efficacious in his impersonation of the rough figure of the hero.



AS SISERA

## GOTHAM GOSSIP

## NATIONAL ORGANISTS' EXECUTIVE COMMITTEE MEETS.

R. L. McAll, as chairman, called the executive committee of the National Association of Organists for a meeting on March 12, during the recent storm; nevertheless there were present eight faithful members, namely Kate Elizabeth Fox, Messrs. McAll, Doane, Nevins, Sammond, Adams, Dr. Russell and Riesberg. Treasurer Doane reported \$1,664.56 cash on hand and all bills paid. (Fine!) Secretary Nevins reported a membership of nearly 1,000, and all present said "A lot of interest is expressed everywhere." Mr. Doane will give a recital in California in June under the auspices of the united three State guilds; recital programs from various members were passed around; convention matters relating to the August 28-31 meeting were considered, and plans well formulated.

Two letters from Chairman Gleason of Rochester were read, one of them containing Mr. Eastman's offer of the theater and orchestra for an evening (the N. A. O. to furnish the soloist); he also invited the members to his beautiful home. Organists who will give recitals, already planned, are Healy Willan (Canada), Gleason, Sears, Noble, Delamarter and Christian (the last two of Chicago), and there will be a moving picture with special organ demonstration by d'Antalffy and Adams, round table discussions, etc. Messrs. Nevins and Riesberg were named as the committee on publicity, and, although this convention is five months distant, it appears that Chairman McAll and his co-workers already have matters well in hand.

At New York's Music Week, April 29-May 5, the N. A. O., in association with the Society of Theater Organists, will have charge of recitals in the Wanamaker auditorium, Courboin and an ensemble giving the recital of April 30, Doane and his choir that of May 5, Hammond of Rochester playing the film music May 2, etc. The N. A. O. and S. T. O. will have charge of Mauro-Cottone's special moving picture, with recital by this organist, at the Capitol Theater on the morning of April 5, when Manager Rothafel will also deliver an address.

"I guess we will muddle through somehow," said Chairman McAll, but anyone can see there is no muddling in his well considered and carefully developing plans.

## JOINT RECITAL OF THE BROTHERS GEHRKEN.

The joint recital of George A. and Warren Gehrken, A. A. G. O., violinist and organist, respectively, at St. Luke's Protestant Episcopal Church, Brooklyn, revealed the brothers in close touch because of musical association, their fine conception of the numbers rendered, and their mastery of technic, comparing well with any organ recitals given throughout Greater New York. An excellent feature of the program is the knowledge conveyed in prints of the composers and compositions, bringing the audience closer to the subject; each hearer has a better conception of the thought expressed. Handel's sonata in D, for violin; Bach's fantasia and fugue in G minor, for organ; Beethoven's romance in F, for violin, and Faulk's concert overture in E flat; Godowsky's Valse Macabre, Meditation from Thais, Paganini's Praeludium and Allegro, Souvenir (Gehrken), and Hochstein's arrangement of Brahms' waltz in A major, were the violin numbers. Warren Gehrken's composition appears to be a Hongrois Capriccioso, with its light whimsical theme, followed by contrasting mood, and return to the first theme. It was a worthy number, and was finely rendered by his brother. Warren Gehrken gave Elegie (Massenet), Rondo Francaise (Boellman), and Keep Me From Sinking Down (Diton), Within a Chinese Garden (Stoughton) and Marche Russe (Schmittke). The Negro spiritual, Oriental music and Russian march made a contrasting and characteristic group, and was brought out vividly and realistically on the organ.

## FRATERNAL ASSOCIATION OF MUSICIANS' ELECTION.

The annual dinner and election of the Fraternal Association of Musicians on February 27, at the Lyons restaurant, brought out a goodly number of members and guests. The presiding officer, George E. Shea, was as always a genial host, and at the close of the dinner introduced the business of the evening, and announced the result. An animated discussion followed, led by Louis G. Stillman, newly appointed chairman of program, concerning ways and means to enlarge and diversify the programs. Louis Sajous spoke of the past of the association, its influence, and the dignity of its aims. The occasion was interesting from a reminiscent point, as the organization is now a dozen years old, with a list of officers who built well for its usefulness, a constantly growing membership, with new additions of prominent musicians, and an outlook for a future of continued

distinction, through the aid it can afford to ambitious and sincere artists, favoring Americans first.

The newly elected officers for the coming year are: President, George E. Shea; vice-presidents, Louis J. Sajous and Helena A. Pino; recording secretary, Agnes D. Melvin; corresponding secretary, Gertrude M. Beckley; treasurer, Irvin F. Randolph; five executive committee members, Miguel Castellanos, Clara A. Korn, Elizabeth Sajous, Georgina Southwick and Robert M. Treadwell.

## MOUSORGSKY MUSIC AT THE BRICK CHURCH.

Clarence Dickinson, Mus. Doc., planned and gave a program of music by Mousorgsky, assisted by Lawrence Tibbet, baritone, and Bruno Steinbeck, cellist, at his March 11 hour of music at the Brick Church. This music, much of it highly original and rhythmical, brought many unusual moments. Much enjoyed was the Oriental melody (Milligan) and A Tear, both for cello. My Little Room, also Silently Fleeted a Spirit, as well as a Lullaby, all these were well sung by Baritone Tibbet. Organ numbers included Kiev Processional, The Ox Cart, The Seamstress, Crimean Sketch and Gopak, some of these sounding most spontaneous, even wild in Dr. Dickinson's playing. March 16 a Massenet program was given.

A MacDowell program will be given at the Friday noon hour of music at the Brick Church, March 23, by Dr. Clarence Dickinson, with Edna Indermaur, contralto, and Mabel Farrar, violinist.

## SACRED MUSIC AT ST. JOHN THE DIVINE.

March 18 a special service, which included liturgical and other sacred music, was given by the choir of the Cathedral of St. John the Divine, Miles Farrow, organist and choir-master. David Mannes and Channing Lefebvre played the opening prelude for violin and organ, consisting of an adagio and air by Bach. At the offertory Franck's Blessed He (from The Beatitudes) was sung, and further choral numbers were by Vittoria, Allegri and Palestrina. The Dresden Amen concluded the program, on which was printed considerable information regarding the music.

## REED MILLER STANDS OUT IN PITTSBURGH.

"Reed Miller stands out as one of the most intelligent singers of the season. He has a tenor voice of highly superior quality, eminently fitted to the part in Gerontius, and he handles it with skill. He offers one of the rare and gratifying examples of those whose art is above mere vocalization. In the most comprehensive sense of the word he is an interpreter, one of the highest calibre. Singers who can reach an audience in such a part as Mr. Miller did last night are rare indeed." Such was the verdict of the music editor of the Pittsburgh Post, after Reed Miller's appearance with the Mendelssohn Choir.

## SOUTHLAND SINGERS' CARD PARTY AND DANCE.

The Southland Singers, Emma A. Dambmann president, gave a card party, musical and dance at the Hotel Plaza, March 16. Useful and attractive prizes were offered for each table. The musical program was furnished by Helene Eagan, Marion Ross, Helen Day, Viola Bryan and Adelaide Malry, all of whom gave much pleasure in their singing. For those who did not play cards there was dancing, and altogether a most enjoyable evening was spent.

## GRACE LIDDANE AT WASHINGTON HIGH SCHOOL.

Grace Liddane, soprano, assisted Organist Goldsworthy at his recital March 18, in Washington Irving High School, singing songs by modern composers in most satisfactory way. This soprano is fast becoming widely known as a singer of superiority.

## KRIENS SYMPHONISTS IN PLAINFIELD.

The sixth concert, third season, of the Plainfield Symphony Society, Christiaan Kriens conductor, at the High School Auditorium, Plainfield, March 12, was a notable local event, containing Haydn's second symphony, ballet suite from The Queen of Sheba (Goldmark); Merry Wives of Windsor overture (Nicolai), and Kriens' own Creole march; beside these orchestral numbers, Vida Llewellyn Livezeby, pianist, played the Schumann concerto. Nearly one hundred members, both sexes, make up this efficient orchestra, the president of which is G. W. V. Moy.

## Cadmans New Opera

Word has been received by the MUSICAL COURIER to the effect that Charles Wakefield Cadman has just finished a new opera, entitled Witch of Salem. The work most likely will be produced in one of the big opera houses in America next winter.

## People's Symphony Society Concert

The third Friday evening chamber music concert of the People's Symphony Society will be held at the Washington Irving High School, March 23.

## Godowsky Writes from the Far East

A letter which will be of great interest to MUSICAL COURIER readers has just been received from Leopold Godowsky, the pianist, and Mrs. Godowsky, who are now touring in Japan, China, the Dutch East Indies and other Far Eastern countries. It reads as follows:

After the tour in Japan, where I played ten recitals, we went via Seoul (Korea) and Mukden (Manchuria) to Harbin, which is a characteristically Russian town only about one hundred miles from Vladivostok (Siberia). Here I played four recitals with tremendous success. Harbin is a city of about 800,000 with a population of about 200,000 Russians, the rest, mostly Chinese. From Harbin we went to Tientsin and Peking (China) where I shall play on my return trip from China and Japan.

Of all the cities we have thus far seen on our far Eastern trip, Peking is by far the most outstanding marvel, the equal of any of the greatest sights I have seen in my life. Tientsin is also a huge but impressive commercial city, with a large white population in the part of the town which consists of the various European nationalities living in the concessions of the different countries, squeezed out of moribund China.

Nowhere on earth can one observe so well the grabbing proclivities and shameless robberies of the European governments as in the concessions of the Chinese cities to the white people. However, it is most interesting to wander in a town and see bits of England, France, Japan and formerly Germany, Austria and Russia, etc., in addition to Chinatown, which is always huge and like a beehive. The giant China has an estimated population of about four hundred and forty million—the United States scarcely one-fourth of this population.

We arrived in Shanghai—the New York of the Orient—on December 28. I played three recitals there December 27, January 6 and January 9. The concerts were a wonderful success and we had excellent houses. This is so far the only real metropolis we have been in since we left New York. These Chinese cities might easily be a part of London or some other big city. The life, shops, the busy streets, the big buildings, the cosmopolitan crowds, all contribute to an impression of internationalism.

We will leave on January 14 for Manila, where I am engaged to play several recitals. From there we go to Hongkong, where I play three recitals, and on the thirty-first we sail for Singapore, a five day voyage by the fastest boat. I shall give a recital in Singapore and then we go to Batavia, Java (Dutch East Indies), where we will remain about four weeks, as I am booked there for twenty concerts.

From Java we will return to Hongkong about the middle of March and I shall play return engagements there and also in Peking and Tientsin between March 23 and 30.

Then we shall go directly to Japan where I have a return engagement of ten concerts. These concerts will be given within three weeks and we will sail for America early in May, stopping to play several concerts in Honolulu. We will spend several weeks in Los Angeles and will probably not arrive in New York until the end of May.

The Japanese are lovers of music and eager to assimilate western art. They have an intuitive feeling for anything that is beautiful and true and deep. I am pleased with their receptivity. It will soon be time for artists. It is a beautiful country full of fine scenery. The climate and weather are less pronounced at this time of the year. The houses are not heated and one suffers from the lack of warmth and comfort. From the cities I have seen I like best from a tourist's standpoint, Mora and Kyoto. They are the most interesting, unique and picturesque. The scenery, temples, shrines, pagodas and gates, monuments, lanterns, etc., and the tame deer walking the streets of Mora are most fascinating sights. Yokohama and Kobe are the great harbors of Japan. They are both very busy ports, very European, with a large white population. Tokyo is the capital of the Empire politically, but Osaka is the commercial metropolis. Tokyo has between three and four millions of inhabitants while Osaka has close to two millions.

Hongkong is the most beautiful place I have seen in the Orient, while Canton is the most original. There is nothing like it anywhere. There has recently been a great deal of fighting in the streets of Canton by the two rival armies, and many people have been killed. Imagine a city of two and a half million inhabitants, yelling, cursing, hurrying, bargaining in the narrowest streets on earth in fifth. Every corner over-crowded with pedestrians, sedan chairs, rikshas, people eating, working, shaving, etc. The shops, however, are very wonderful. The whole town is a riot in picturesqueness and grotesqueness. In the middle of all this nightmare there is an island called Shamen, which is ravishingly beautiful, owing to the enormous contrast. It is like oasis in a desert which gladdens the heart and cheers the soul. It is the English and French settlement, called in the East, "concessions."

We will be glad to be on United States soil once more. The Far East is good for a visit and most interesting, but for progressive minds the Western world is more congenial.

## A Busy 1923 for Amy Ellerman

1923 has started as a very busy new year for Amy Ellerman, contralto. Being a versatile artist there are many different phases of activity in the singing art to create a demand for her services. She has an excellent recording voice and is engaged by several of the phonograph companies for making records. Miss Ellerman holds one of the best church positions in New York, being soloist at the Old First Presbyterian Church, of which Dr. William C. Carl is organist. Besides the oratorios given at her church, Miss Ellerman's oratorio appearances this season have included Rossini's Stabat Mater, Dvorak's Stabat Mater, Parker's Hora Novissima, Verdi's Requiem, Handel's Messiah, Gaul's Holy City, Saint-Saëns' Christmas Oratorio, Mendelssohn's Elijah and Mendelssohn's St. Paul.

On March 2 Miss Ellerman sang at the annual concert of the New York Caledonian Club at the Commodore Hotel, before an audience of 2,800. On April 5 she is booked for The Elijah at Southampton, and on April 10 she will sing at the Pennsylvania Hotel for the Merchants' Managers' Association.

## Cecil Arden to Sing in Washington

Cecil Arden, of the Metropolitan Opera Company, is to sing for the 32nd Continental Congress of the D. A. R., on April 21 at Memorial Hall, Washington, D. C.

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## ACROSS THE COUNTRY

**Albany, N. Y.**, March 8.—Frank Sill Rogers and the Mendelsohn Club, assisted by Arthur Shattuck, pianist, delighted a large audience in Chancellors Hall. The club presented a group of local soloists: John Dick, Edwin B. Parkhurst, Lowell D. Kenney, Edgar S. Van Olinda and Harold D. Los Kamp. Mr. Shattuck enthused his listeners by his piano numbers; he is a close personal friend of Dr. Rogers. Dr. Rogers conducted the club numbers in his masterly manner, obtaining fine interpretation, good attack and nicety of shading. Harry Alan Russell was at the piano.

The Monday Musical Club presented an exceptional program of chamber music. Elizabeth J. Hoffman, president of the club, read a paper. Mrs. Edward H. Belcher and Mrs. Peter Schmidt were vocal and instrumental chairmen, respectively.

The program of the Albany Community Chorus was broadcasted recently with many prominent in State affairs in attendance in Chancellors Hall and in the Assembly Chamber at the Capitol. Roessel McKinney, conductor of the chorus, made an address. Elmer A. Tidmarsh conducted and Lydia F. Stevens was at the piano. The chorus of the Monday Musical Club, the mixed choir of the First Reformed Church, Stuart Swart conducting and Gabrielle Grober, soloist; the Elks' Glee Club, directed by Edward J. Delehaney; Margaret Ryan, soprano; John Dick, tenor; Frederick Clinick, cornetist, Mrs. Peter Schmidt and the Ten Eyck orchestra combined to make up a fine program.

Mrs. Carl W. Haefner, chairman of the Music Section of the Women's Club of Albany, conducted an interesting meeting featuring T. Frederick H. Candlyn, lecturer and pianist. Mrs. Edward H. Belcher and Mrs. Haefner, with Lydia F. Stevens at the piano, gave vocal illustrations. E. V. W.

**Andalusia, Ala.**, March 4.—Mrs. W. A. Lyons presented the following pupils in a piano recital recently: Eleonor Sessions, Jeanette Wiggins, Sarah Lee Stanley, Dorothy Carr, Leah Albritton, Margaret Hanneah Sessions, Helen Claire Padgett, Willie Graham, Evelyn Battle, Jimmie Tollison and Elizabeth Stanley. J. P. M.

**Atlanta, Ga.**, March 1.—Thurlow Lieurance was heard in a recital of songs, stories, and legends of the Indians. This comes as the third number in the Atlanta Music Study Clubs' series.

Florence Otis, soprano, with Claude Warford as accompanist, appeared at the Wesley Memorial Church for the benefit of the organ fund. Miss Otis was in fine voice, particularly in Chanson Indoue and Dream Song, dedicated to her by the composer, Mr. Warford. The old English ballad, Long, Long Ago, was also beautifully rendered. Mrs. A. C. Boatman, organist of the Wesley Memorial Church, assisted.

Mrs. Merrill Hutchinson was chairman of the morning program of the Atlanta Music Club. The subject was Music and Poets. Mrs. Hutchinson was assisted by Eda Bartholomew, pianist, and Mrs. Benjamin Elsas, whose voice is always a delight.

A group of Atlanta favorites, offered a concert at the Atlanta Theater, for the benefit of the Atlanta Home for Old Women. Those participating were Mrs. James H. Whitten, soprano; Enrico Leide, cellist; Solon Drunkenmiller, tenor; Charles Gesser, violinist; Don Ferrandou, bass, and Mrs. Charles Downman, accompanist.

The parents and friends of the children of Spring Street School filled the auditorium to overflowing at the presentation of a program arranged by Miss Dunwoody, of the second grade. Children who took part were Jean Lee, Virginia Merry, Leah K. Reese, Elsie Swint, Brandon and Clayton Berry, Susie Falligant, Jean Hicks, Jane Le Blant, Lucy Yundt, Jan Tway, Kathryn Murray, Julia McClatchy, and Robert Martin, Jr., the last-named being author of the closing play, Georgia Products.

The orchestra of the Emory Glee Club recently rendered one of the most delightful of its series of Sunday concerts, under the direction of M. H. Dewey.

The Business Woman's Committee of the First Presbyterian Church, of which Mrs. W. D. Manley is chairman, gave a musicale-tea for the inmates of the Fulton County Almshouse. Those assisting in the program were Mrs. J. J. Linden, Mrs. F. K. Rungan, Mrs. J. Spole Lyon, Bertha Ramsey and Anne Brumby.

The College Park Music Study Club held its regular meeting with Mrs. Hugh Couch, president, presiding. Mrs. C. N. Doss, junior club director, presented a number of her juniors in musical numbers. The following members took part: Billy Walker, Nellie Taylor, Manora Conley, Thelma Davis, Maybelle Barrett, Dorothy McGee and the club chorus.

The Little Theater Guild offered a most attractive program in celebration of its first anniversary. Those participating were Mrs. Fred J. White, Reilly Eakin, Harry Pomar, Marguerite Bartholomew, Mrs. T. T. Stevens, Mrs. B. M. Boykin, Emma Garrett Boyd, Mrs. DeLos Hill and Charles Chalmers.

The Culver Literary Society gave an entertainment at Hurst Hall, sponsored by Major and Mrs. Daves, Professor and Mrs. Cheney, Professor and Mrs. Smith, Mrs. Howard McCutcheon, Mr. and Mrs. J. L. Martin and Mr. and Mrs. B. A. Martin. The young men in charge of the program were J. W. Semon, Caruso Hardin, Randolph Edmondson and Edward and William White.

Evelyn Jackson presented the following pupils in recital: piano, Katherine Brentnall, Edith Harrison, Mary Trammell, Jeannette Thompson, Mary Hutchinson, Alice Gray Harrison, Jaquelin Moore, Laura Lee Pattillo, Evelyn Von Hermann, Bala Eisenberg, Ella B. Huffman, Betsy Brown, Elizabeth Flinn, Margaret Smith, Elizabeth Howard, Kathleen Clement, Mary Muldrow Brown, Elinor Memminger, Eunice Howasman, Clifton White, Louisa Howard, Martha Shellnutt, Ruth Norris, William Howard, Emily Gower, Margaret Morgan, Mary Salome, Betts Adelle Sgelnutt, Edwin Hopkins, Marion Vaughan, Ruth Mary McGaughy; violin: Irwin Morgan, Vincent Connerat, Virginia Skeen, James Malcolm, Elizabeth Morgan, Marvin Mitchell, Billy Flinn, Marion Vaughan, Margaret Morgan and Bala Eisenberg.

The glee club of Cox College, responding to a special request of the Woman's Club of College Park, gave a

## G. M. CURCI

short concert at the last meeting. Solo numbers were rendered by Myrtle Holenger, Dorothy Hunt, Louise Snell, Grove, Margaret Dean, Rosalind Cox and Elizabeth Shreves.

Mary Douglas presented Kate Koch, talented violin pupil, in a program at Eggleston Hall. Miss Koch was assisted by Nertha Gibson, pianist.

Don Ferrandou has just closed a highly successful engagement with the Howard Theater. P. G.

**Atlantic City, N. J.**, March 1.—A dramatic rendition of an Ibsen Play was featured under the auspices of the People's Art League of New York, introducing Mme. Bell-Ranske. The musical program was given by Mary Morley, pianist, and Mabel Beddoe, mezzo-soprano. The hostess was Mme. Soule-Campbell assisted by Dorothy Smith, Florence Mason, Carew May and Ruth Kiefer.

A piano recital by the pupils of Rose Gabriele was held at the Chelsea French Institute. The following took part: Florence Bergman, Bessie Brodie, Helen Cavanaugh, Gertrude Anderson, Sarta Coffin, Bernice Fried, Jane Garrison, Isabel Klaw, Peggie Moore and Frances Sinie.

On February 10 the Haverford College Musical Club was heard at Vernon Room, Hadden Hall. The Glee quartet comprises Messrs. Huffman, Haring, Heilman and Strong; Patterson, Newman, Eisman and Shulz, assisting.

Ruth, by A. R. Gaul, was the sacred cantata sung in the First Baptist Church by a chorus of mixed voices, assisted by Mary R. Miller, soprano; Helen MacAvoy, contralto; Helen Kerstater, contralto; Evan Prosser, tenor, and L. Powell, baritone.

Guests of the Ambassador Hotel had a treat, February 11, when Carlo Ferretti, baritone from Milan, made his first appearance and met with great success. He was heard in conjunction with the Ambassador Artists Ensemble, Harry Loenthal, director; which played the 1812 overture, Tchaikowsky; two excerpts from Jewels of the Madonna, Wolf-Ferrari, and Patriotic Fantasie, Lange.

Marion Semple, Mary Knauer, Helen Miller and Lester Dick were the soloists at a musicale held in the Mechanics' Hall under the direction of Evalyn Quick Tyson and Charlotte Smith Mann, noted teachers of Atlantic City and New York.

A musicale was presented by Lillian Boniface Westney, portraying the different nations with songs. The following members of the Crescendo Club took part: Lillian B. Westney, Gladys Smith, Beula Young, Dorothy Smith, Elizabeth Culbert, Isabel Claw, Evelyn Mathis, Mary Verga, Dorothy Gossler, Elenor Green, Celeste Burkard, Lena Abernathy, Dorothy Norman and Carew May. Vernon Room was packed to its capacity. Anna Shill Hempl and Anna Castner Heiss were the accompanists.

The Crescendo Club had charge of the musical program at the meeting of the State Federation of Music Clubs, held at Pittman. Julia Williams, president of the Associated Music Clubs of New Jersey, spoke on Americanization. Miss Cook, state chairman, spoke on the taste of the American people in regard to jazz. Mary Miller, soprano; Dorothy Turner, mezzo-soprano, and Helen MacAvoy, contralto, were well received. Jeno de Donath offered violin selections. Alice Warren Sachse was the accompanist.

Jeno de Donath, violinist, assisted by Ida Taylor Bolte, contralto, and Sara Marie Newell, pianist, was the soloist at the second monthly meeting of the Crescendo Club, held

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February 20, in honor of Julia Williams, president of the N. J. A. of M. C.

Prizes were awarded to successful contestants of Troy Avenue School, by the members of the Atlantic County Council of Mothers' Congress and Parent-Teachers' Association. There were twenty vocal and instrumental selections. The contestants were Ventnor Boys' Band, Herman J. Fielder, instructor; Jack Marks and Joseph Robertson, duettists; Alice Warren Sachse and Mrs. Allen B. Endicott, piano duettists; Mesdames Newman, Bolte, Tilton and Nixon, vocalists; violin solo by the daughter of Mr. and Mrs. Joseph Oppenheimer (which was distinctively meritorious and won hearty applause) and Emily Hepler, harpist. Anna L. Williams, president of the Board of Education, presented the prizes.

Elena Avedano, a native of California and soprano of distinction, has located in Atlantic City. She received her musical education in New York and Milan, Italy, where she made her debut. She has opened a studio for voice culture and stage preparation.

The augmented orchestra of the Colonial Theater, under David Kaplan, presented an excellent program, February 25.

**Baltimore, Md.**—(See letter on another page).

**Birmingham, Ala.**, March 8.—Louis Gravure was presented by the Music Study Club at the Jefferson Theater, March 5. The artist's well contrasted program delighted a capacity audience.

A feature of the recent morning meeting of the Birmingham Music Study Club was the reading of King Robert of Sicily, by Isabel Sexton, with Minnie McNeill Carr playing the piano part. The Correlation of the Arts being the subject of the club's study this winter, this feature was most appropriate.

Frankie Nast, concert violinist of Denver, who is a visitor in the city, favored the club with several selections, which proved a real treat.

The first radio concert arranged by the club was recently broadcasted.

Mrs. L. D. King, contralto, who has recently come to Birmingham from Atlanta, has accepted the position of contralto soloist at the Southside Baptist Church. She sang a solo at the community concert at the Lyric Theater and created a most favorable impression.

A flute solo by Vincent De Milita was a feature of a Sunday evening concert at the Tutwiler Hotel and called forth the warmest praise.

Mrs. Hugh Powell recently gave a talk on The Unity of the Arts before the Music Study Club. A. G.

**Boston, Mass.**—(See letter on another page).

**Bridgeport, Conn.**, March 9.—In spite of inclement weather, music lovers crowded the ballroom of the Stratfield to hear Phillip Gordon, pianist, and Elinor Whittemore, violinist. This brilliant pianist gave stirring performances of works by Mendelssohn, Beethoven, Schubert-Tausig. (Continued on Page 54).

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## OPINIONS OF THE PRESS

## Cleveland Symphony and Conductor Sokoloff Capture Toronto Again

The Cleveland Symphony Orchestra, under the direction of Nikolai Sokoloff, had an overwhelming success on its recent visit to Canada. This conductor and excellent organization are exceedingly popular in the Canadian cities and appear there three or four times a season. They have been heard in the last year six times in Toronto alone.

The following was taken from a weekly magazine, Saturday Night, published in Toronto:

It is seldom that one has been privileged to listen to a concert more fresh, vital and interesting than that provided at the opening concert of the Toronto Oratorio Society's series last Monday night. For many in the audience it was a first hearing of the brilliant conductor, Nikolai Sokoloff, and the Cleveland Symphony Orchestra.

No conductor who has appeared here on recent years, save perhaps Toscanini, has more completely captivated an audience than did he on Monday night. He has the rare and most important gift of magnetizing his hearers as completely as his musicians. The precision, finesse of expression, and the rhythmical enthusiasm he evokes from his orchestra, gives a fervent emotional life to all his interpretations. His chief number was the Cesar Franck symphony in D minor, first played here upwards of a decade ago by Josef Straus and the New York Philharmonic Orchestra at the instance of Dr. Broome. Stravinsky's was a fine rendering, but few of us were then sufficiently acquainted with the idioms of the French composer to enjoy him as we do now. Two years ago Walter Damrosch and the New York Symphony Orchestra revived it here and the presentation, though lovely in tonal quality, was in a general sense listless. Sokoloff's temperament supplies just the salt that Cesar Franck's music needs, a vigor of concept and expression, lacking which his music is apt to seem vague and nebulous. The opalescent coloring of the score never seemed so vivid. The work of the orchestra—the noble, ethereal quality of the strings and the organ like fullness of the wind—produced profound satisfaction.

In contrast with the music of Franck was the tropical coloring of Richard Strauss' tone poem, *Don Juan*. Following the idea of the poet Lenau (who also inspired the *Lixie Mephisto* *Vala* series) Strauss conceives *Don Juan* not as a commonplace purveyor of petticoats but as the symbol of the provocative which has stirred the human action since the dawn of history. It is a work filled with fever, languor and unrest, gorgeously scored, and Sokoloff's interpretation superb in breadth and emotional feeling. As an encore he gave a work, with tremendous elan, than which none is more infused with fire of a different order—military enthusiasm—the Berlioz version of the *Bakoczy March*. Mr. Sokoloff rendered what is probably the finest example of rich, joyous and lucid orchestral scoring in existence—Wagner's *Prelude to Die Meistersinger*—with a strong, inspiring beat and a glow of tonal-quality that was ravishing.

## Critical Praise for Reinold Werrenrath

Reinold Werrenrath has been winning the usual high praise from critics everywhere he has appeared in recent this season. After singing in Hartford, one of the comments in the Daily Courant was as follows: "Mr. Werrenrath not only is the possessor of a voice of lovely tone quality, but he has a fine gift of dramatization and each song stands out in its own individual values of sentiment, humor, pathos or power."

Another recent recital given by the baritone was in Pittsburgh, when it was the opinion of the critic of the Sun that "Mr. Werrenrath met the expectations of his many admirers." The critic of the Pittsburgh Post had this to say: "He looks like a great artist, he acts like a great artist and is applauded like a great artist. Therefore he is a great artist."

When Mr. Werrenrath appeared in Louisville, Ky., one of the comments in the Post was to the effect that Mr. Werrenrath is preeminently the artist in recital singing. According to the Louisville Courier-Journal, "Every inch an artist, Mr. Werrenrath sings the simplest ballad so exquisitely as to satisfy the fastidious musician and so sincerely as to convince the least sophisticated listener."

"He will always be sure of a warm welcome in our midst," was the way in which Alfred F. Pahlke, in the Milwaukee Sentinel, wound up his report of a recent Werrenrath recital in Milwaukee.

## Ethelynde Smith Well Received

When Ethelynde Smith, soprano, sang recently for the Apollo Club of Salem, Ore., she was so well received that she had to add five encores to a program of ten numbers. The accompanying paragraphs from a letter received by Miss Smith in regard to this recital are self-explanatory:

There has been opportunity to talk with a number of the men and with many of the club's friends since last evening's concert, and the unanimous verdict is that your singing was both highly pleasing and artistic. Many of our people liked your French group especially, and others doted upon the children's songs. The manner in which you put your whole soul into your singing makes the stories of your songs very realistic. You may have the satisfaction of knowing that you gave much pleasure to the large audience, as they demanded so many encores. I count it a rare privilege to have heard you, and shall cherish the wish that I may have the opportunity again some day.

With very best wishes for your continued success, I am,

Yours very cordially,  
(Signed) ALBERT H. GILLE,

Secretary-Treasurer, Apollo Club of Salem.

Following Miss Smith's recital at Tuskegee Institute, Tuskegee, Ala., the secretary of the school wrote Miss Smith as follows: "We were very glad to have had you with us. The faculty and students all thoroughly enjoyed your recital and you have made hosts of friends who will look forward to your next concert." Miss Smith sang to 2,500 colored students on this occasion and she reckons her visit among the most pleasant and interesting of her experiences.

## Critics Praise Dreda Aves

Miss Aves has been prepared for her operatic roles by Enrica Clay Dillon, and universally critics have all spoken of her finished acting, and so much so that she gives the impression of a singer who has had much experience and routine work, whereas she is an artist pupil and just beginning her career.

Miss Aves has returned from a month's engagement with the Havana Opera Company, where it seems she had the same enthusiastic reception. The following has been taken from the Toronto Evening Telegram, after the debut of Dreda Aves, mezzo-soprano, in that city:

Dreda Aves pictured a Carmen that was in all essentials a delight. The pure tone and clear enunciation of her impassioned singing never faltered throughout the night. Whether in her opening love song, *Habanera*, or in her final declamatory effort when she spurns her soldier lover for the last time, or in any of the emotional demands of all that lay between these extremes, her intensity never slackened. Her singing at all times was vibrant with the elemental humanity of a gypsy wanderer whose only law was fate and for whom tomorrow

meant nothing at all. . . . Her acting was terribly seductive, tenderly winsome, insolently daring and venomously vindictive by turns. The startling contrasts of her dull fatalism in the card scene with the high hopefulness of her parting with the torero in the last act was an artistic triumph. . . . Miss Aves, as a matter of professional policy, has shortened her given name to Dreda. Not long ago, Miss Aves gave a much enjoyed concert at the Norwalk Country Club. This recital was arranged by Mrs. George Stewart.—Toronto Evening Telegram.

## Hans Hess' Success with Chicago Mendelssohn Club

Having been chosen as the first instrumentalist to appear as soloist with the Mendelssohn Club of Chicago (a male chorus), Hans Hess, the prominent cellist, won not only the praise of the public and press, but also of the choristers. Following are the press comments:

In a sense the appearance of Hans Hess, cellist, at the concert of the Chicago Mendelssohn Club at Orchestra Hall last evening was an innovation at these musical affairs, as usually vocalists are called upon to assist the club with solo numbers. Mr. Hess, however, proved a welcome artist and gave a distinct variety to the evening's program. He had three places allotted to him, playing at first a group which closed with the *Arabian Appassionata* by Saint-Saëns, the Max Bruch adaptation of *Kol Nidre*, and lastly the Variations Symphonique by Beethoven. A refined tone, smooth in quality with neat technical work, made his playing a pleasure to the audience. He was well received.—Maurice Rosenfeld, Chicago Daily News.

The assisting artist was Hans Hess, cellist. He played with musical feeling, rich tone and clean technic. There was an audience of large size which applauded cordially.—Karlton Hackett, Chicago Evening Post.

The soloist of the evening was Hans Hess, cellist. He played with musical feeling, rich tone and clean technic. There was an audience of large size which applauded cordially.—Karlton Hackett, Chicago Evening Post.

After Mr. Hess' recent appearance in Des Moines, the Register of that city speaks of Mr. Hess as follows:

Mr. Hess established himself as an artist of highest rank. He showed fine musicianship and has abundance of technic, but it is kept subservient to the purpose of making music. His tone is big, rich and capable of exquisite shading. All his numbers were beautifully played and he added numerous encores.

## Dubinsky's Rochester Success

Vladimir Dubinsky, well known cellist, who has toured with Schumann Heink and other celebrities, has, since returning to Rochester where he is solo-cellist in the Eastman Theater, met with fine success in his new field, appearing as soloist in concerts and musicals. Recently he was soloist for the Knights of Columbus concert, and just before that he won the following excellent press-notices:

Vladimir Dubinsky, first cellist of the Eastman Theater orchestra, gave a delightful recital at Nazareth Academy yesterday afternoon under the auspices of the K. of C. Choral Society. Mr. Dubinsky was accompanied by several officers of the society to the academy, and was introduced by A. H. Sophie, its president. His numbers were heard with close attention, and the enthusiastic applause that greeted each number was well expressive of the appreciation of the audience.—Rochester Democrat, March 3, 1923.

The concert was a presentation of consummate artistry, and undoubtedly the most delightful the sisterhood has ever given. Vladimir Dubinsky, a cellist of nation-wide reputation and now connected with the Eastman theater, brought forth salvoes of applause with the dignity and sonorous musicianship of his playing. His program was too short, but several encores had to be added before the audience would finally release him. Opening his group with Popper's *Fond Recollections*, he played Massenet's *Passepied*, then on muted strings Rimsky-Korsakoff's *Sheherazade*.

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"A musical painter of graphic skill and imagination." (St. Louis Post-Dispatch)  
"One of the richest quality, techniques of most brilliant virtuosity, and fine musicianship." (Chicago Daily News)

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March 22, 1923

koff's Chanson Indoue, with which he brought out all the tonal beauties of his instrument. He added Popper's sprightly Vito, Glazounoff's Spanish Serenade, and an old Italian air.—Times-Union, March 3, 1923.

### De Gregorio Artist-Pupils Score in Concert Here

Following the concert given on Saturday evening, March 10, at Aeolian Hall, by Anna Lodato, soprano, and Pasquale Romano, baritone, both pupils of Franco de Gregorio, the press commented as follows:

The concert on Saturday evening, March 10, at Aeolian Hall, at which the distinguished Maestro Franco De Gregorio presented two of his advanced pupils, the soprano, Anna Lodato and the baritone, Pasquale Romano, achieved a most brilliant success. Anna Lodato, with an assurance that did not suggest a beginner, sang the variations on the Carnival at Venice, by Proch, a dangerous task for many divas, and accomplished it all with promising bravura. The ovations and flowers that were prodigiously presented to her after her essay, were really notable. Her magnificent voice and her musical agility were manifested in a duet with Romano, from Rigoletto and one from Don Giovanni, interpreted with classic style.

Pasquale Romano, baritone, with a rich and evenly developed voice, also did honor to his master, with a romance from Ernani and in the famous number, Vendetta, from Rigoletto, also in the duet by Mozart, mentioned above. All those present—pupils and audience—paid to the two studious and promising pupils, a tribute of their admiration of the splendid work of the master. It was a most successful affair in which the school and method of De Gregorio ought to receive many congratulations.—Il Popolo, March 13, 1923.

Brilliant success crowned the concert given Saturday evening at Aeolian Hall by Anna Lodato and Pasquale Romano. Miss Lodato, endowed with a beautiful light soprano voice, sang delightfully several operatic arias, her specialty being the Caro Nome from Rigoletto. Mr. Romano, a baritone, with a robust voice, offered several difficult numbers from opera, demonstrating praiseworthy vocal ability. These artists are numbered among the artist pupils of Maestro Franco De Gregorio, tenor, who has earned much success and who is now a fine singing teacher.—Corriere d'America, March 13, 1923.

### Barrows' Pupils Win Praise in Providence

Claudia Rhea Fournier, contralto, and Alice Louise Armstrong, soprano, again reflected glory on their teacher, Harriet Eudora Barrows, when they divided a concert recently in Providence. Commenting on this concert the critic of the Providence Journal said:

For several seasons recitals by Mme. Fournier have been pleasing events in the list of concerts offered by Providence artists. Last evening she again showed the qualities of voice and musicianship that have won her a large following among music lovers here. Her songs were well chosen, offering pleasing contrast, and the audience gave her the close attention which is a sure indication of an artist's hold upon her hearers.

The opening group of Italian songs drew hearty expression of approval. Those by Tosini were made interesting by ease in delivery and graceful style. The melodious Lungi caro dal caro here, so well suited to the richness of the contralto voice, was particularly effective, and the light airy Girometti showed clear, crisp diction. Interpretative insight lent interest to the singing of the French songs. In L'Angelus much of the artistic effect was due to the well-imaged accompaniment by Miss Tiffany.

Following the French group the program's piece de resistance, Songs in English, completed Mme. Fournier's list.

Miss Armstrong sang songs in French and English with light, pure tone quality. Her voice is well controlled, good breath management, artistic phrasing and musical feeling are in evidence in her work. She was rewarded by hearty and spontaneous applause after each of her numbers. Miss Tiffany played helpful accompaniments.

### Leginska Presents Characteristic Program

Flint, Mich., heard Ethel Leginska in recital on February 10, and J. Percival Davis' account in the Journal gives a good idea of her success:

The last and best of the concerts of the Philharmonic Series was the piano recital by the great pianist composer, Ethel Leginska. The opportunity afforded of hearing such an artist is certainly one to be taken advantage of, and it was pleasing to note such a large audience. The program presented was characteristic of this distinguished musician. It was not so much the exceptional technic or the keen appreciation of the music that made the Leginska concert surpass the previous ones as the pianist's remarkable interpretation that probed deep into the heart of the music and left such an impression. Her playing could not help but quickly create the esthetic atmosphere it did. The audience forgot itself and was listening with rapt attention, if not profound, to great interpretation of the finest of arts as only a few of the truly great of creative musicians know them, and so this Ethel Leginska has rightly gained for herself the title of the "Paderewski of Women Pianists." As an executant her technic is extraordinary for its crystal clear agility, she has sweetness and power of tone when needed, consummate skill in detaching or sustaining notes, as well as in the use of the pedal. Most important of all, however, she brings out the sense, the meaning and the beauty of all the compositions she plays. It would be impossible to imagine a more striking or brilliant performance of the B major Nocturne of Chopin and the G minor Ballade, nor yet anything more exquisitely fantastic than her rendering of the Liszt numbers, or an interpretation more perfect in style than that of the Bach Prelude and Fugue in C sharp major. The very large audience applauded with great enthusiasm.

### Perfield Teacher's Pupils Heard

One of the Atlanta (Ga.) dailies had the following to say about a concert given by the pupils of Martha E. Smith, an exponent of the Perfield work:

Martha E. Smith, musician and teacher, head of the Martha E. Smith School of Music, was the gifted sponsor of WSB's twilight concert Friday from five to six o'clock, presenting three of her pupils, assisted by A. C. Meixell, cornetist, and C. E. Seng, saxophonist and violinist.

Miss Smith is one of the best loved teachers in the city, and under her skillful tutelage her pupils have reached a splendid degree of proficiency. She is also organist at the English Lutheran Church.

The three who made their formal radio debut Friday afternoon were Mary McCord, Emilie Parmalee and Creighton Meixell, whose piano solos were fine tributes to Miss Smith's ability. Miss McCord gave the Second Hungarian Rhapsody, by Liszt; Miss Parmalee played The Prelude and Mr. Meixell, Dream of Love.

Mr. Seng is a recent acquisition to Atlanta musical circles and both he and A. C. Meixell have been stellar performers on other WSB concerts.

Mr. Seng's violin solo, Souvenir, and his saxophone number, Where My Caravan Has Rested, and Mr. Meixell's cornet solo, The Better Land, were given additional value by the piano accompaniments of Miss Smith, the sponsor of the program.

The whole program was representative of the high standard set and maintained by Miss Smith, both as an artist and as a teacher, and radio listeners will tune in with more than ordinary interest at the announcement of another concert under her direction.

### Gunster Gives Fine Concert in Rome, Ga.

Following his appearance in Rome, Ga., the daily press commented enthusiastically upon Frederick Gunster's singing and interpretative art. Excerpts of these criticisms follow:

Frederick Gunster, noted New York lyric-tenor, sang a distinctive and beautiful program at the city auditorium last night. He came under the auspices of the Music Lovers' Club, to which organization the city is indebted for an artistic treat. It reflects honor on that club to have sponsored a recital of this value.

Mr. Gunster is an artist in every respect. He possesses a rich, mellow voice with excellent volume and breath control. His stage presence is unusually fine.

Eighteen widely diversified songs and four encores completed the program. Most interesting among them were Dvorak's beautiful Songs My Mother Taught Me, a Russian group including Mon Pays, Volga Boatman's Song, Borodine's exquisitely rendered Dissonance, Curran's Rain, and Kitty My Love, Will You Marry Me (Old Ulster) which demonstrated his fine enunciation. He sang the Negro Spiritual Standin' in de Need o' Prayer, as only he can sing it, and in the tumult of rapturous applause, repeated it, singing even more

### MUSICAL COURIER

feelingly than when first he gave it. To O'Hara's Little Bateen (French Canadian) he gave an unusual interpretation. — Rome Tribune, February 6.

Frederick Gunster's splendid voice pleased a large and appreciative audience. . . . Besides a fine voice and splendid musicianship the singer showed his interpretative power and each song demanded a different mood. The Volga Boat Song was wonderfully sung and his interpretations of the negro spirituals showed deep understanding of that type of song. His enunciation in the French group was almost perfect and his shading and tone colors did not allow the program to grow monotonous and showed real ability and artistry. The last group of songs seemed to appeal most and the singer responded to the audience's enthusiastic appreciation with several encores that were done with expression and finish that characterized the entire program and made the evening so enjoyable.

The singer's stage manner was dignified and graceful and his success was emphatic and well merited with the audience.—Rome News, February 6.

### Many Successes for Sykora

Sykora, the cellist, is meeting with marked success wherever he appears this season. The appended excerpts give proof of the warm reception that the artist has received in the various cities:

Music lovers were delighted with the program presented Friday evening at the high school auditorium by the brilliant Russian cellist, Bogumiil Sykora. The program was chosen with fine discrimination and included selections from Bach, Mozart, Volkman, Platti, Popper and from the artist's own composition. These were played with splendid technic and beautiful tone. Sykora is a master of his instrument and a musician of keen understanding.—Zanesville Times Recorder, February 17.

Bogumiil Sykora made a most favorable impression. He did unbelievable things with his cello, his remarkable technic and rich tonal quality immediately apparent, justified the title of "Wonder cellist." — The Emporia Daily Gazette, February 8.

Sykora has a wonderfully resonant tone and great technical command.—The Ohio State Journal, Columbus, Ohio.

Like an ideal minstrel of many voices was the violoncello of Bogumiil Sykora, as the virtuoso made it sing to his responsive audience last evening. He held his listeners enchanted throughout the recital with the lyrical quality of his tone production and phrasing. Had it not been so easy for the imagination to wander off into fields of romance at the call of bird voices, the melody moans of unseen creatures of the wood or air, the soft sighings of lost nymphs, that his playing suggested, the audience would more readily have given attention to the mechanical results.—The Marietta Times, January 19.

Mr. Sykora made a brilliant impression in his first appearance in Indianapolis. He is a cellist of unusual virtuosity. His most noteworthy offering was Variations on a Rococo Theme (Tschaikowsky). He brought to this a clean cut technic that executed some really wonderful cadenzas, some facile bowing, and octaves and chords that were astounding so that he was acclaimed by the audience.—The Indianapolis Star, January 29.

Sykora played with a virtuosity and sonority of tone which held his audience breathless. He displayed his wide dynamic range, his thoroughly artistic power of interpretation as well as his absolute control over his instrument.—The Jacksonville Courier, January 18.

"Wonder cellist" he is called and "wonder cellist" he proved to be. Cellists may come and go but such a virtuoso appears only once in a generation. He woos his noble cello, hypnotizes it, performs magical tricks upon it, and then forgets audience, self and environment and pours forth his soul in a most astounding burst of melody. The word "impossible" is not in his vocabulary. Others may hesitate before attempting to run limpid, purling scales in double stops at marvellous speed as a master of the violin would do. Sykora hesitates at nothing which would be within the range of human possibility. The audience last evening was the largest that has ever attended an M. C. Club concert.—Streator Daily Free Press, January 26.

### Jessie Fenner Hill Artist Lauded

Josephine Martino, soprano, an artist pupil of the well known New York singing teacher, Jessie Fenner Hill, was heard in recital in the high school auditorium, Paterson, N. J., on February 20 before a capacity audience. Miss Martino scored a big success. The Paterson Morning Call of February 21, says in part:

A song recital was given last evening by Josephine Martino, pupil of Jessie Fenner Hill, assisted by Guido Villette, violinist of the

Metropolitan Opera Company, and Alberti Bimboni, composer-pianist as accompanist.

Josephine Martino has a rich soprano voice of good range and unusual strength, which she uses with artistic ability. Her appearance last evening was greeted with much applause and she was frequently encored. Special attention was directed to her singing of Vinasgnera Come Fanno Le Citté, by Bimboni, the pianist of the evening.

### Gunn Only American Honored by Minneapolis Orchestra as Guest Conductor

Glenn Dillard Gunn, the only American who has been invited to conduct the Minneapolis Symphony Orchestra this season, gave an entire American program at the orchestra's February 25 concert. Assisting him was that splendid American pianist, Augusta Cottlow, who played the D minor concerto by MacDowell. The Minneapolis critics commented on Mr. Gunn's capacities as a conductor as follows:

Mr. Gunn moved with ease and surety. There is no exaggeration in his performances; he is a well-routine, musically and masterful conductor, without being too aggressive, and a special word of praise is due him for the excellent accompaniment he gave to Augusta Cottlow, pianist, whose selection was the MacDowell in D minor. Miss Cottlow is one of the best soloists we have heard at these concerts this season; she plays with a vigorous tone and her musical judgment in the performance may be accepted without qualification, for she brought out the character of the music with unfailing accuracy and definiteness.—James Davies in the Tribune.

Glenn Dillard Gunn, the well known pianist, music pedagogue and critic of Chicago was the guest conductor and acquitted himself in this capacity with unassuming dignity and ever watchful competency.—Victor Nilsen in the Journal.

The excellent playing of the orchestra under Mr. Gunn.—H. A. Bellows in the Minneapolis News.

No surprise to those familiar with Mr. Gunn's performances.—Royal W. Jimerson in the Star.

### Marsh and Kindler Score in Joint Recital

Helena Marsh, contralto, and Hans Kindler, cellist, won unanimous approval from the Washington critics when they appeared in joint recital in that city on March 2. The following

(Continued on page 56)

## GIULIO CRIMI

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#### (Continued from page 51)

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Buffalo, N. Y.—(See letter on another page).

Chapel Hill, N. C., March 9.—The annual public recital by students of the department of music of the University of North Carolina, was held in Gerrard Hall, March 4. The program included piano, vocal and clarinet solos, vocal quartets and choruses. The University Glee Club, under the direction of Thomas H. Hamilton, sang Fleming's Integer Vita, and Now Let Every Tongue Adore Him, by Bach.

Mrs. H. D. Learned, soprano; Mrs. P. H. Winston, pianist, and Carl Wiegand, violinist, appeared in concert at the high school auditorium for the benefit of the Service League of the Episcopal Church. A very appreciative audience heard the excellent program.

On March 5, the Order of Wigwam and Masque, of the University of North Carolina, presented an original musical comedy, entitled The Kalif of Kavak, in Memorial Hall to a large, interested audience. The book was written by Ernest Thompson and the music by P. H. Daggett and Ernest Thompson. The entire cast was composed of men. No student theatrical performance has ever been more successful at the university. The Kalif of Kavak is booked to appear in Winston-Salem, Greensboro and Henderson during March. John Paul Weaver, Professor of Music at the University, with Messrs. Thompson, Daggett, Stuhlmacher and Everett, directed the performance. T. H.

Chicago, Ill.—(See letter on another page).

Cincinnati, Ohio—(See letter on another page).

Convent, N. J., March 3.—A one-year scholarship has been offered to an advanced student in the piano department, the winner to be decided in a public contest the latter part of May.

Mid-year examinations in the music department were held during the first week in February.

Marcel Grandjany, harp teacher at Fontainebleau School, gave a concert March 1. Together with brilliant technic and fine sonority he revealed admirable artistry. W. H.

Dayton, Ohio, March 6.—Edwin Arthur Kraft, the well known organist of Cleveland, gave a recital in Christ Episcopal Church, through the generosity of Robert Patterson. The church was filled to its utmost capacity. Mr. Kraft's clean cut and masterly playing throughout his lengthy and varied program elicited the warmest praise.

Mischa Levitzki made his first appearance under the auspices of the Civic Music League. After his splendid performance he received a veritable ovation. His program included the Beethoven Appassionata Sonata, a Chopin group, the pianist's own composition, Valse in A major, and the Liszt Rhapsody No. 6.

The new four-manual Estey organ in the remodeled N. C. R. School House was dedicated at a concert by Palmer Christian, the noted concert organist. The recital was free to the public. Mr. Christian's program was one which appealed both to musicians and the general public. Other Sunday afternoon concerts on this instrument have been given by Henry Ditzel, a local organist.

The annual banquet and concert of the Dayton Women's Music Club was held at the Engineer's Club. An interesting program was given by Daisy Jean, cellist, harpist and soprano.

Fritz Kreisler appeared in Memorial Hall, February 21, under the local management of R. D. Smith. His accompanist was Carl Lamson.

The Holstein String Quartet, a local organization, gave a most enjoyable concert at the Y. W. C. A. Auditorium, February 27. The program was a varied one, with numbers ranging from Haydn to Gretchaninoff and Glazounoff. The quartet is composed of Charles Holstein, first violin; Stanley Lesser, second violin; Albert Fischman, viola, and Alfred Kein, cello.

The final concert on the Civic Music League Course was a superb recital by Chaliapin, in Memorial Hall, February 28. Assisting him were his accompanist, Max Rabinowitz, and Nicholas Levienne, cellist. M. C.

Detroit, Mich.—(See letter on another page).

Easton, Pa., March 6.—An instrumental recital was given in Colton Memorial Chapel by Edna Jones, pianist; Thomas Achenbach, violinist; Walter L. Schuessler, cello, and Thomas E. Yerger, college organist. Mr. Yerger played Borowski's first sonata and Kinder's In Springtime; trios for violin, cello and piano by Liebe, Glinka and Gade were well done and the four soloists did excellent work in H. Alexander Matthews' Romance.

On March 4, Rebecca Beam, contralto; Willfred Freeman, violinist; Thomas Britton, tenor; Helen G. Kleinhaus, mezzo-soprano, and Earle Laros, organist, offered an attractive program in Trinity Episcopal Church for the benefit of the Music Memory Contest.

Mrs. Lynn Perry has resigned as soprano of the First Presbyterian Church. G. B. N.

Elkhart, Ind., March 3.—The Matinee Musicale met February 13, at the Y. W. C. A. auditorium. A miscellaneous program was given by Mrs. J. R. Mathew, Mrs. Winslow, Fern Winey and Arlene Klingler, pianists; Mrs. Howard Smith, soprano, and Pauline Norris, contralto.

The Madrigal Club, a women's double quartet from Mishawaka, rendered an excellent program before a large assemblage of Rotarians and their wives, gathered for the annual banquet at Hotel Elkhart. The assisting artist was Violet Parks, violinist, also of Mishawaka.

Brenda Fischer McCann, pianist, and Edna Gray, soprano, gave an evening of music before the Bay View Club of Goshen, Ind. The same program was repeated in Elkhart, before the Progress Club.

The Rhondda Welsh Singers presented an excellent program before a large audience.

Two of Elkhart's talented young musicians, Helen Zimmerman, pianist, and her sister, Eunice Zimmerman, violinist, appeared before the Madrigal Club in Mishawaka, Ind., February 25.

A radio station at South Bend broadcasted a program by Robert Bruce, cornetist; Doris Severs, soprano, and Wilma Stanton, pianist, all Elkhart musicians.

One of the artists' recitals given under the auspices of

the Matinee Musicale, presented Helen Rauh, pianist, and Richard De Young, baritone, (both of Chicago) with Mrs. Harvey Crawford, of Elkhart, accompanist. Mr. De Young's first group included old French, English and Italian songs. The second was of the German and French Romantic period. His last group was modern American productions. Miss Rauh played compositions by Chopin, Schumann, Moszkowski, MacDowell, Godowsky and a mazurka of her own composition.

J. Virgil Stauffer, baritone, has reopened his vocal studio. Mr. Stauffer is a former pupil of Ettore Ruffo, brother of Titta Ruffo.

Enterprise, Ala., March 7.—La Forge Music Club was entertained by Martha Henderson. Piano selections were given by Annie Beth Sessions and Josephine Carlisle and vocal solos by Martha Henderson, Miriam Edmonds and Mrs. W. S. Huey.

J. P. M.

Eufaula, Ala., March 3.—The Music Lovers' Club gave a Valentine Tea; those participating in the musical program were Katie Bray, May Schaeffer, Hilda Glenn, Eugenia Smart and Mesdames C. S. McDowell, T. G. Wilson and E. S. Shorter.

J. P. M.

Evergreen, Ala., March 6.—The Orpheus Club presented Axel Skovgaard, violinist, and Alice McClung Skovgaard, pianist, before a large and appreciative audience. A musical program was given at a meeting of the club by the following members: Mrs. F. F. Feagin (pianist), Mrs. J. W. Dunn (contralto), and Mrs. Walter Lee (accompanist).

J. P. M.

Fort Deposit, Ala., March 1.—Elgie Lee Wroten presented the following piano and vocal students in recital: Gladys Perdue, Ruth Williamson, Louise Payne, Ruth Golson, Mary Dora Norman, Hilda Norman, Fannie Mae Holmes, Janice Rogers, Neva Ruth Rainer, Myrtle Taylor, Marian Lamar, Elinor Hammond, Margaret and Nellie Wight, Elizabeth Carr and Maxine Payne. A chorus by the junior girls, Fannie Mae Thompson, Esther Holmes and Selma Zeigler, and a chorus in costume by the class were other features. Miss Wroten is the music instructor at the Lowndes County High School.

J. P. M.

Fort Smith, Ark., March 8.—The finals of the Music Memory Contest were held at the First Methodist Episcopal Church South, with teams entered from ten schools. Fifteen numbers were played for the contestants, on the Ampico loaned by R. C. Bollinger, on the pipe organ, by Mabel Vann Lindsey, and two by a stringed orchestra composed of Maurice Derdeyn, Vivian Covington, Louise McNatt and Robert Todd. Belle Point School won first prize, Duval second, Rogers third, Peabody fourth, Parker fifth, Mill Creek sixth. Individual prize winners who had perfect papers were Nina Noce, Mildred Smith, Dorothy Bronson, Nellie Barre, Edith Contry, Eugene Ford, Jane Anderson, Eunice Pitcher, Nancy Jones, Elizabeth Protens, Bettie McKenon, Marjorie Davis, Fay Chaffin, Jean McCullum, Evelyn Penninger and Juanita Armstrong, all of whom will be given silver pins by the National Bureau for the advancement of music. Mrs. W. L. Whitenack had charge of a program of French music at a Musical Coterie meeting. Miss Joyce, soprano; Mrs. Walter Ayers and Gladys Krone, violinists; Mrs. Eugene Stevenson, pianist, and Dora Thomasson Hoffman contributed numbers. A later program consisted of Schubert and Chopin selections with Babb McGraw Beltrandi, Teresa McManus, Mrs. Charles Joyce, Mrs. Horace Carmichael, Vivian Covington and Mrs. Joe Straub appearing. Plans were discussed for the entertainment of the State Federation of Music Clubs, which will convene in Fort Smith, April 18, 19 and 20. The hospitalities

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accorded the delegates will include a banquet, a tea and a concert by Erika Morini. The Harmony Club will co-operate with the Musical Coterie in entertaining the convention.

F. K. F.

**Fort Wayne, Ind.**, March 7.—The February concert of the Morning Musicale Series was given in the Palace Theater by Fritz Kreisler.

The Fort Wayne Philharmonic Society, composed of mixed chorus and orchestra, made its first appearance of the winter at the Central High School auditorium. O. E. Richard conducted, and Mrs. I. H. Freeman accompanied. The work of the organization caused a justifiable pride in it as a civic asset. Beethoven's overture to Egmont was the opening number, followed by Out and Away My Song. The Viking Song was a stirring number and Gaul's The Singers was given a cappella, in commendable style. Two numbers by the ladies' ensemble were Moon-Night (Mozart-Gest) and By the Waters of Minnetonka (Lieurance). The male chorus also gave two numbers, Dreaming Alone in the Twilight (Moore) and Ole Uncle Moon (Scott). Valette Lagerman, harpist; Paul Danecker, violinist, and Henry Danecker, cellist, gave two selections. As a finale, the organization sang Coerne's cantata, The Landing of the Pilgrims.

The third Sunday afternoon concert of the series given by the European School of Music had, as soloist, Margaret Plowe, of Chicago, whose fine contralto voice was heard in a well selected program. Assisting on the program was Mary Van Auken, talented local pianist.

The Ukrainian National Chorus appeared in this city a second time this season at the Majestic Theater. The soloist on this occasion was Nina Koshetz. One of her most pleasing numbers was the aria from La Boheme.

The Rhondda Welsh Singers sang at the auditorium of the new Southside High School under the auspices of Mizpah Shrine. The major portion of the program was composed of Welsh songs. They sang the following night at the West Creighton Avenue Church of Christ, which has a Welshman, Mr. Morgan, as organist.

The fourth Sunday musicale offered by the European School of Music was given at Packard Hall, with Jesse Klopfenstein, as soloist, and the Mozart Choir, recently organized by George Bailhe, making its initial appearance in public. Mr. Klopfenstein's voice is a baritone with much resonance and his selections ranged from Pagliacci to simple Southern melodies. Mr. Bailhe accompanied in his usual artistic manner. The choir, made up of sixteen picked voices, sang Elgar's As Torrents in Summer for an opening number. Some of its other selections were Blow the Wind Southerly, The Bells of St. Mary's, and the Madrigal from the Mikado. Willa Lower, soprano, handled the solo parts.

The Sigma Eta Society, composed of a personnel connected with the European School of Music, gave its semi-annual musicale in Elks' Hall. The participants in the well selected program were: pianists, Fanchon Alexander, Rachel Berman, Ruth Jones, Helen Kettler, Zelma Moyer, Grace Phillips, Mary Van Auken, Marion Zeigler, Ruth Lane, May Glenna, Robert Lochner and Margarite Hitzeman Centlivre; violinists, Clarence Sweet, Helen Braun and Irma Pohlmann; vocalists, Evelyn Hinton, Bertha Reichard, Willa Lower and Flora Peters; harpist, Valette Lagemann; reader, Virginia Philley.

The Musical Arts Club, which was recently organized under the leadership of Grace Van Studdiford, aims to meet the need for a club which holds its programs in the evening and will also be instrumental in bringing before the public a large number of promising music students. The first program drew a large audience to Packard auditorium. Irene Rohans Karns and Lulu Gerber played a four-hand piano number. Frances Shideler, contralto; Helen Braun, violinist; Roland Schafer, tenor; The Anthony Trio; Ruth M. Thompson, soprano; Vera Sessler, pianist; Garrett Borst, baritone, and the Wishon Quartet also appeared. The latter is a new organization of young women who are voice students of Miss Van Studdiford and comprises Margaret Alt, Jeannette Stemen, Agnes Willis and Esther Lepper.

Trinity Episcopal Boy Choir gave a concert at the Scottish Rite Cathedral. The choir consists of fifty men and boys under the direction of Frederick G. Church, choir master and organist.

Many musical programs are featuring the formal opening of the fine new Fort Wayne Art School and Museum, March 1 to 18, inclusive. The first of these was given in the Little Art Theater, under the auspices of the European School of Music. The Mozart Solo Choir sang four numbers and there was a group by Jess Klopfenstein, Helen Kettler accompanying in both instances. Helen Rogers gave three piano numbers also.

Carlton Gauld, a young baritone, who recently came to this city, has been heard on many programs of the season in solo, duet and quartet work. He is a member of the Mozart Solo Choir and is soloist at the Christian Science Church.

The Library Table Club, a literary organization, enjoyed a musical program recently at the home of Mrs. Fred George. The program was given by Helen Good Morris and Eliza Hanna Elliott, who were dressed in Japanese costumes. Three of Robert Louis Stevenson's poems, which had been set to music by Mrs. George, were sung by Mrs. Elliott: The Friendly Cow, Up in the Swing and My Bed Is a Boat. A second group comprised three songs, the words and music of which were by Mrs. Morris. These were The Mandarin Inn, The Tea Girl and Lovely Eyes. A third group consisted of Sugar Doll and My Dear Jerushy, by Jessie Gaynor, and My Shadow, by Alfred Holsworth, a former Fort Wayne boy now located in Chicago. Mrs. Morris played the accompaniments and also played several MacDowell numbers, after reading a paper on the life of the composer.

George Bailhe, pianist and head of the European School of Music, gave a comprehensive lecture-recital on Edward MacDowell—Man and Musician, at an open meeting of the Woman's Club League on March 3, at Packard Hall. Fol-

lowing this Mr. Bailhe gave interpretations of a number of the composer's tone poems, sea pictures, woodland sketches and New England Idyls.

E. V. H.

**Hurtsboro, Ala.**, March 3.—Mrs. J. G. Dobbins presented the following students in recital: Edith Harden, Mary Alma Stone, Neil Johns, Katie Goldstein, Fanny Goldstein, Mary Duffy, Willie Street Hunter, Mary Alice Hart and Martha Kate Bledsoe.

J. P. M.

**Ithaca, N. Y.**, March 10.—The Delta Chapter of Phi Mu Alpha Fraternity gave a program of all-American compositions in Conservatory Hall. The program was a varied and interesting one, consisting of vocal and instrumental numbers by the American composers: MacDowell, Clyde, Doerr, Oley Speaks, John Densmore, E. C. White, Losey, H. L. Clark, Sidney Homer, Bruno Huhn, George Sanders, Victor Herbert and Dudley Buck.

Those taking part in the program were Messrs. Oberg, Schaller, Carey, Riccobono, Allerton, Smith, Crawford, Vincent, Dager, Richards and Quine.

The committee in charge was composed of John Quine, chairman; Arnold Putnam, Thomas Dager and LaVerne Newton.

Frances Ella Yontz, violinist, member of the faculty of the Ithaca Conservatory of Music, gave a recital recently at Wells College, Aurora. There was an enthusiastic audience which filled the College Chapel and repeatedly encored her numbers. Her program consisted of compositions by Bach, Bruch, Hubay, Dvorak, Wieniawski and Bazzini. Nothera Barton played excellent accompaniments. B. G.

**Johnstown, Pa.**, March 7.—Bernardo Olshansky, baritone; Agnes Pringle, violinist, and Josef Martin, pianist, appeared in two concerts at Cambria Library Hall. The programs were varied, interesting and well arranged.

Emma Louise Raab, teacher of violin at the Kishiminetas Preparatory School, Saltsburg, and one of Johnstown's promising musicians, gave her first recital at the above school, March 1. She is a member of the Orion Trio of this city.

The Morgan Chorus, which was disbanded in June, 1922, was reorganized this week and is planning a large concert soon. Thomas E. Morgan is director of the chorus of about 400 voices.

The two Lenten organ recitals, given at the First Lutheran Church by Gordon Balch Nevin, included unusual and interesting numbers. Two series of sketches by the organist himself were played; one of rural and one of city scenes. These recitals were well attended and much enjoyed.

A recital by pupils of the Johnstown College of Music was presented at Library Hall. Those appearing were Erlamond Riddell, Cressida Swope, Irene Berecx, Evelyn and Helen Glessner, Charlotte Dunkle, Marjorie Apryl, Morett Carliss, Vincent Petrasny, Francis Clark, Kathryn Lynn, Doris White, Ruth Young, Vivian Hoyland, Maude B. Rohrer, Ethel Bense, Alice Heffley, Anna Ryan, Evelyn Dobbs and Yolando Szabados.

L. B. S.

**Knoxville, Tenn.**, March 7.—The Tuesday Musical Club has for the past month been studying women's voices. Some interesting talks were made by the chairman, Mrs. Epps, relative to the range and quality of contralto, mezzo and various soprano voices. Illustrative numbers were furnished by Miss Wrinkle and Mrs. Deane. Mrs. Malcolm Miller was unable to appear.

The monthly discussion of current musical events, under chairmanship of Miss Earnest assisted by Mrs. Kennedy and Mrs. Haskins, was supplemented by a group of records on the Duo-Art Piano, furnished by Clark and Jones. Chopin's Military Polonaise, Tarantella, by Liszt, and Percy Grainger's arrangement of Molly on the Shore were reproduced.

The club chorus, under direction of H. R. Carr, and

with Frank Wilson at the piano, gave an excellent program assisted by Mrs. McCoy, whose playing is always interesting. The High School Orchestra also played one group in a very creditable manner, conducted by Charles A. Garrett.

E. L. E.

**La Pine, Ala.**, March 2.—La Pine Music Study Club held its recent meeting in the school auditorium. Mrs. W. H. Snell gave a reading from the life of Mendelssohn, a general survey of American composers, was made by Mrs. H. H. Spear, vocal and piano solos and duets were rendered by Susie Brown Bradley, Hattie May Webster, Mesdames F. F. Spear, T. Sough, Glenn Bradley, Manford McCree, Whit Athey, M. H. Bradley, Ella Ellsworth, Fred Taylor and Evelyn Barette Mitchell and Mattie Pitts.

J. P. M.

**Lawrence, Kans.**—(See letter on another page).

**Los Angeles, Cal.**—(See Music on the Pacific Slope).

**Lowell, Mass.**, March 1.—Sarah Mason, a promising young pianist, made her first formal appearance in Edson Hall, playing numbers by Bach, Mozart and Beethoven, a group of Chopin preludes, a Grieg minuet and Rachmaninoff's Polichinello. She showed well developed technical skill and an intelligent appreciation of her program. Assisting her was Amey French, soprano, with Margaret Martin as accompanist.

Colin O'More won approval here recently for the excellent qualities of his voice and admirable diction. Emilie Rose Knox, assisting artist, also pleased with her violin solos.

Albert Edmund Brown, resident teacher and baritone soloist, gave a program before the Teachers' Organization on February 8, which was received with evident enthusiasm.

Alice Baschi was the featured artist in a program at the First Congregational Church, February 13.

Vocal and instrumental music of high order was presented by the musicians associated with the Swedish Congregational Church. Linnea Peterson, Edler Anderson, Estrid Strand and Peter Widén were the principal soloists.

The Masonic Choir of fifty male voices, under the baton of Albert Edmund Brown, drew an audience that nearly filled the Auditorium at its second annual concert. The choir's work has been refined and polished wonderfully and it sang music in which both vocal ability and musical intelligence were demanded. Mildred Bryars, contralto, charmed the audience with an operatic number and two groups of songs.

Mildred E. Anderson gave a piano recital, February 28. Beside playing solo numbers by classic and modern composers, she shared the honors with her teacher, William C. Heller, in several selections for two pianos.

The Opera House was filled on a recent Sunday evening for a performance of Victor Luc's operetta, *Une Nuit de Noel*, which was well sung by members of the Cercle d'Youville, under the direction of Anna de La Motte.

William Martin, of this city, a tenor soloist in the Harvard Glee Club when it made its tour in France, has signed a contract with the Opera Comique in Paris and will make his debut in Massenet's *Werther*. For some months past

(Continued on page 58)

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## OPINIONS OF THE PRESS

(Continued from page 53)

lowing excerpts from extended reviews show the enthusiasm with which these artists were greeted:

It would hardly be stating the matter too strongly to say that Mr. Kindler is the Kreisler of the cello, his instrument seems such a definite part of himself.

Miss Marsh's notes, particularly in the lower register, were charmingly liquid and well-rounded.—Washington Star.

Hans Kindler impressed his hearers with his dignity, an uncannily perfect technic, and interpretative powers that bring out the very soul of the masters whose works he plays.

Miss Marsh has a mellowness of tone, good breath control and charm of manner. Her program was catholic in its composition. Ultra-modern imagery vied with the humble folk song, and all were done with fine understanding.—Washington Times.

Hans Kindler, cellist, rises each year in the dignity of his art. To the warm compelling temperament he has added a poetic quality that he expresses in great charm of tone-color and in emotion instinct with rhythm.

Miss Marsh's voice is a lyrical contralto, or rather a mezzo with contralto depths, and is full of sweetness.—Washington Herald.

Hans Kindler is an accomplished cellist, whose tone is rich and full and who plays with great fluency.

Miss Marsh always brings to her recitals a quintessential quality which distinguishes them—her charming and gracious personality, supplemented by a most refreshing stage presence.—Washington Post.

### De Horvath's Boston Debut Successful

Cecile de Horvath scored a decided success at her Boston debut on December 16. The Christian Science Monitor of December 18 said that she was "among the most interesting pianists heard here this season." The report in that paper then continued as follows:

She plays understandingly and musically, and this is no small measure of praise. To her the piano is a means of expression, not a machine for the display of agility. She feels the music which she plays and does not hesitate to let her feelings be shown in her playing; yet she indulges in no sort of uncontrolled sentimentality. Her playing of Chopin's sonata in B minor is distinguished for its breadth of conception, its rhythmic vigor, its beauty of tone. In her shorter pieces she was no less effective. She played a set of Viennese waltzes by her husband, Zoltan de Horvath. These waltzes are fanciful, melodious little pieces showing considerable inventive skill.

The Boston Evening Transcript commented thus:

She overwhelmed her listeners. She gave Chopin's "passage-work" the songful quality that much more eminent pianists often miss; she caught the fluid lightness of Schubert's Dances from Rosamond, and the charm, the fancy, even the poise (when Liszt was not pushing it about) of Mendelssohn's music to A Midsummer Night's Dream. Moreover in Scriabin's Sonata-Fantasy and Chopin's B minor sonata, there was no matching. Mme. de Horvath as a pianist of intelligence and sensitivity, quick to the piano as an instrument of song as well as an instrument of percussion.

Philip Hale devoted three-quarters of a column to her art in which he regarded her talents as of outstanding prominence. He also said:

She played the charming Schubert-Ganz music with sympathy and understanding; as she did Scambray's artistic arrangement of Gluck's air. In Scriabin's Sonata-Fantasy her phrasing was musically intelligent, her rhythm decisive. In lyric passages she displayed an agreeable touch and the ability to sing melodic lines. Her mechanism was wholly adequate.

The Globe said:

Mme. de Horvath played the B minor sonata with much spontaneous energy in the finale and considerable lyric beauty in the largo. A set of Viennese waltzes by her husband proved to be that rarest of rare things, really good harmonious light music. Mme. de Horvath is a chemist by profession and finds in music only an avocation. Mme. de Horvath can make the piano sing a melody when she chooses and she can also indulge in thunderous technical display.

Olin Downes in the Post spoke of her "broad and dramatic style, her feeling for tonal beauty, sincerity and musical feeling."

### Frieda Klink a Splendid Fricka

Although the tour of Andreas Dippel's opera company did not last very long, it at least gave Frieda Klink, who sang Fricka in Die Walküre, an opportunity of obtaining a series of good notices in the cities in which she appeared. Here are a few of them:

Frieda Klink, in the very important role of Fricka, once more gave us tones of telling beauty. I am glad that this wonderful American product is rapidly forging ahead. Ere long I feel confident that she will be in a class by herself. Phrases of resonant beauty and distinct expressive coloring stamp her as an artist of fervent passion and expert characterization. She has a full insight into the underlying spirit of her part, and she has the faculty of transposing the ultra material into a much higher altitude.—Dr. Walter Heaton, Reading Herald-Telegram, November 24.

Frieda Klink's voice is an uncommonly fine one, used with great intelligence.—Pittsburgh Gazette-Times, November 26.

Frieda Klink, as Fricka, disclosed an uncommonly fine voice of mezzo quality. Her singing was above criticism.—Wheeling Intelligencer, November 26.

Frieda Klink brought singing of the Wagnerian standard. Her voice soared, an untrammeled outpouring of dramatic intensity one associates with Gadski. She had pure quality.—Wheeling Register, November 28.

### Laura Robertson a Fucito Artist

The accompanying letter, received by the MUSICAL COURIER from Laura Robertson, soprano of the Metropolitan Opera Company, is self-explanatory and therefore needs no further comment:

New York, N. Y., February 25, 1923.

To the MUSICAL COURIER: Since my debut at the Metropolitan Opera House this season several articles have appeared in the press of the country which have been somewhat misleading in regard to the teacher who developed my voice to the Metropolitan Opera standard of quality.

Your assistance in correcting some of these errors will be deeply appreciated.

The facts are these: I studied with several teachers for very short periods before becoming a pupil of Maestro Salvatore Fucito five years ago. Exclusively during these five years before my Metropolitan engagement I studied with him and to him I owe everything for the proper development and training of my voice.

I sincerely trust that this statement will put an end to various press notices to the contrary.

Very cordially yours,  
(Signed) LAURA ROBERTSON.

### Althouse at Keene Festival Again

Paul Althouse, the Metropolitan tenor, will appear again at the Keene, N. H., Music Festival this season. On May 25 he has been engaged to sing the Damnation of Faust. Incidentally, Mr. Althouse is a universal favorite in the New Hampshire city and his appearances there have been many.

Following Mr. Althouse's appearance as soloist with the Minneapolis Symphony Orchestra in Kansas City, Mo., two of the dailies reviewed his part in the program as follows:

Paul Althouse, the soloist, was brought back again and again after his last aria, the Heavenly Aida, until finally he had to show by

outstretched palms and a shrug that "there wasn't any more." The Aida number was magnificently sung.—Kansas City Times.

Mr. Althouse's tenor voice is so rich in timbre that it borrows the grandeur of a baritone. He attained his greatest success in Verdi's Celeste Aida and Leoncavallo's Vesti la giubba from Pagliacci, which he sang as an encore after many recalls.—Kansas City Journal.



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There are quite a number of books on the appreciation of music. Some of them are: Appreciation of Music, Krebs; Appreciation of Music, Surrette and Mason, in five volumes; Appreciation of Music, Hamilton. Any one or all of these will give you the material you wish.

### PAST AND PRESENT.

"I will appreciate as complete a list as possible of South American musicians and composers, both past and present. Also to which South American country each belongs and which is most prominent in his line of musical activity."

The literature of the South American composers and musicians is practically only available in the language of that country, there being nothing in English. Crotijo has written on musical subjects in general, Alvarez on the music of the Argentine Republic, while there are two writers who have books devoted to the music of Brazil, Fleiss and Mello. Chile also has two books to her credit, one Biblioteca National, a Bibliografia musical which was published in 1896; the other by Cidolfo Cid Caceres, published at Santiago, 1915, El Progreso de la Cultura Musical de Chile.

There has also been published in Berlin a book entitled Folk Music of American Creoles, by Friedenthal. This is a collection of songs, dances, characteristic pieces. Each country is named and there are short descriptions of the pieces given, with an English translation of them. There is no American edition.

### "Artilleries of Applause" for Easton in Portland

Such was the phrase used by the music editor of the Portland Oregonian after Florence Easton, the Metropolitan soprano, had appeared in concert in that city recently. And the critic of the Portland Telegram, after listening to her program, wrote that "It is easy to understand her recent triumphs at the Metropolitan."

### More Success for Susan Clough

Susan Clough, mezzo soprano, a member of the Riesenfeld staff here, accepted a week's engagement in Detroit and a week in Chicago and Milwaukee. So great was her success in Detroit that her engagement was extended for three weeks additional in that city alone. After these dates she appeared in Chicago, repeating her previous success. It will doubtless be several weeks before this young singer is again heard at the Rivoli.

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(Continued on page 65)

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## MUSICAL COURIER

### ACROSS THE COUNTRY

(Continued from page 55)

He has been studying in Paris with a view to an operatic career.

S. R. F.

**Miami, Fla.**, March 10.—Mrs. Frank Seiberling, ex-president of the National Federation of Music Clubs, was the honor guest at a reception given by Grace Porterfield Polk at Harmonia by the Bay. Beatrice MacCue, contralto, sang I Love Life, by Mana-Zucca, with the composer at the piano. Mrs. Guy Steward McCabe, in her inimitable way, impersonated the child in singing My Shadow. Rachel Jane Hamilton sang Comin' Thru the Rye. The student section of the Miami Music Club served refreshments.

Geraldine Farrar was assisted in her program by Joseph Malkin, cellist, and Henry Weldon, bass. Claude Gottschalk accompanied with taste and accuracy.

**Volina Hall**, president of the Philharmonic Orchestra, presented a program at the Central School introducing her little daughter Audrey, aged nine, who created a sensation. Mr. and Mrs. B. Witmer Breneman furnished an excellent musical program at the meeting of the League of Penwomen before which Antoinette Wood, playwright and reader, gave a résumé of current plays staged in New York.

Standing room was at a premium at the concert given at the White Temple under Charles Cushman's direction. Rachel Jane Hamilton sang the Mad Scene, from Lucia with John Wummer playing the flute obligato. Dorothy Stearns Mauer sang the Bell Song, from Lakme.

Hamilton Hopkins and Alex. Riach, Allen Carr and Beatrice MacCue sang operatic duets. Allen Carr enacted the Tower Scene from Il Trovatore, with Dorothy Mauer. C. W. Winkler, bass, won favor with his solo and Hamilton Hopkins, Allen Carr, Beatrice MacCue and Dorothy Mauer sang the quartet from Rigoletto. Gertrude Baker and Amy Davis furnished accompaniments. The White Temple choir offered several attractive choruses.

Guests at the Gralynn were enthusiastic over a treat recently given by the manager in the form of a program featuring Maude Sheerer, reader, assisted by Mrs. J. M. White and Tom Wylie, who gave vocal selections.

Mrs. W. Stambaugh is giving a series of excellent song recitals at the Leamington Hotel, on Sunday evenings.

**June Johnson** entertained the Student Music Club. Those who played were Lottie Smith, Florence Brunton, Margaret Ring and June Johnson. Among the guests was Helen Bertram, former opera singer, who is spending the season in Miami.

Bertha Foster, director of the Miami Woman's Chorus, produced Mrs. H. H. A. Beach's Sea Fairies, with excellent result. Fifty of Miami's best singers belong to this chorus and the director is very proud of the program rendered. Edna Burnside presided at the piano. Solo parts in the cantata were sung by Mrs. Charles Sharman and Mrs. John Livingston. Rachel Jane Hamilton, coloratura soprano; Louise Tarboux, violinist and H. E. Gibson, flutist, were the assisting artists. Mrs. M. O. Cheek, of Atlanta, also rendered valuable assistance in the solo work.

Corinne Welsh, contralto, was presented in a delightful musicalie at the Miami Conservatory yesterday afternoon. Bertha Foster accompanied the first part of the program. Part two was devoted to a group of songs by Mana-Zucca, with Irwin Cassel at the piano. Walto Witko was heard to advantage in several violin selections.

Theodore Sidenberg won the Mana-Zucca scholarship in the master classes at the conservatory which are conducted by this composer-pianist. Theodore is only fourteen years of age and is very talented.

L. B. S.

**Millbrook, Ala.**, March 5.—The Millbrook Civic Club gave an entertainment recently at which Mrs. William Blakey presided. A musical program was rendered by Virginia Reese Smith, who sang Pale Moon and Japanese Songs, in costume; Lucinda Gilmer, who sang Chinese songs in costume; Estelle Barrett, who was the accompanist for the evening; Bruce Kennedy and George Warner who gave popular numbers and Hunt Frasier of Marion Junction, a former citizen, who talked on the Loyal and Progressive Spirit of the Community.

J. P. M.

**Minneapolis, Minn.**—(See letter on another page).

**Montevallo, Ala.**, March 10.—The C. C. Holcombe Music Co., of Birmingham, has offered a one hundred dollar Victrola as a prize to the student who is selected to represent the Alabama Technical Institute and College for Women in the state piano contest, to be held in Montgomery during April. Three compositions are listed: a Bach prelude or fugue, a nocturne by Chopin and one modern composition, to be chosen. Only members of the graduating class will be able to compete. The following students have already entered: Janice Fuquay, Alexander City; Jewell Pardue, Saginaw; Ernestine Tatum, Calvert; Josephine Kilgore, Corona; Ernestine Bonner, Camden, and Dorothy Spier, of Greenville.

J. P. M.

**Montgomery, Ala.**, March 7.—An important meeting of the executive board of the State Federation of Music Clubs was held to discuss plans for the state convention, which will meet in this city, April 4-6. C. Guy Smith, director of the Treble Clef Club, was chosen as the director of the State chorus, and Mrs. James Haygood as official accompanist. Marie Bankhead Owen, directrix of the State Department of Archives and History, appeared before the board and requested the State Federation to assist in collecting compositions and biographies of the musicians of this State, which pledge was made. John Proctor Mills appeared before the board and informed it that Tocca Cozart had started this collection several years ago when she was associated with this department and that since then Mr. Mills had been carrying on this work alone. The president of the Federation thanked Mr. Mills for his personal interest and expressed the hope that he would continue to work hand in hand with the Federation. The numbers chosen for the state chorus were Night, text by Paul Lawrence Dunbar and music by Florence Golson, Alabama's blind musician, and The Princess of Ys, text by Ethel Watts Mumford, music by Henry K. Hadley. The Montgomery Music Club, The Treble Clef Club and Le Club de Vingt Musiques will entertain the convention. One of the et-

tractions will be Tito Schipa. The students' contest is to be held during the convention.

Mary Frances O'Connell has made numerous appearances during the month before the local Civic Clubs and also sang a group of songs before the Forestry Congress.

Ignaz Friedman appeared at the Municipal Auditorium, rendering a well balanced program before one of the largest audiences ever assembled here for a piano recital. A number of his own compositions gained sincere applause.

Robin Hood was presented under the direction of May Valentine, and was greatly enjoyed.

Mrs. Fred Ghent was hostess to Le Club de Vingt Musiques. Mrs. F. B. Neely sang a group and Fanny Marks Seibels played violin numbers, with Mrs. James Haygood as accompanist.

The Council of Jewish Women gave an interesting program in the vestry room. Mrs. Leon Weil gave a reading; Bernice Loeb sang, and Helen Weil played violin solos.

The following students of Dora Sternfield appeared in a recital at her studio: Ruth Shinbaum, Mollie Rich, Madeline Wadsworth, Mamie Lou Williams, Rose Morris, Annie Rich, Julia Sternfield, Elizabeth West, Mary Ella Boman, Frances Guy, Rose Frotich, Lucy Allen, Elizabeth Hall, Helen Schaeffer, Elizabeth Flowers, Hilda Schaeffer, Esther Eisenberg, Marjorie Brinson, Annie Seay Owen, Flora Scheuer, Edith Gruberg, Marie Lindsey, Erminie Ingram, Sarah Starke, Margaret Berridge, Jeanette Johnson, Florence Fuller, Emma Eisenberg, Juliet Crenshaw and Theresa Pullen.

In the Garden of the Shah, written by May Newes Dodge and John Wilson Dodge, was given under the direction of Mrs. Earle Elmo Cobbs. The leading parts were sung by Mary Frances O'Connell, Mrs. Mark Hemby, John Todd, Jr., Jack Stone, Sam Jordan and Laula Watts, Louise Tatum and Emily Matthews danced.

Pau'ine Garrett Chilton arranged a program for Perry St. M. E. Church. W. H. Dean sang It Is Enough (Mendelssohn), Bessie Reese gave a fine violin number, Mrs. E. E. Cobb and Sidney Chambers sang a duet by Rubinstein and Mary Frances O'Connell sang a number by Millard.

Mrs. Mark Hemby (soprano), accompanied by Mrs. Peter J. Minderhout, gave much pleasure to the Lions' Club, recently.

Mac Granberry, brother of George Folsom Granberry, head of Granberry Piano School, who was recently the victim of a serious accident, is convalescent.

Estelle Thompson entertained her piano students at a picnic.

Mrs. F. B. Neely presented her vocal students in an interesting program of works by American composers. Eleanor Neely was the accompanist.

Circle Seven of the Presbyterian Church gave a Musicale-Tea. Mary Frances O'Connell (soprano), Eloise Cromwell (contralto), Mrs. Howard Gerrish (soprano), Bessie Reese (violinist), Mrs. Harry White and Jack Stone (vocalists) with Mrs. James Haygood as accompanist, provided an excellent program.

The Isle of Chance, an operetta, was given by students

(Continued on page 60)

## SODER-HUECK

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## BRUNO WALTER CONDUCTS DETROIT SYMPHONY

### Pop Offer Excellent Soloists—Concert of Organ Music by Detroit Composers Reveals Excellent Talent

Detroit, Mich., March 2.—The tenth pair of subscription concerts given by the Detroit Symphony Orchestra, February 22 and 23, introduced Bruno Walter as guest conductor. The program consisted of the overture to *Euryanthe*, Weber; symphony in D major, Mozart; overture-fantasia *Romeo and Juliet*, Tschaikowsky; overture to *A Midsummer Night's Dream*, Mendelssohn; Interlude (No. 3) and Ballet Music (Nos. 1 and 2) from *Rosamunde*, Schubert, and overture to *Rienzi*, Wagner. A large audience greeted Mr. Walter and listened appreciatively throughout the long program. The conductor was recalled repeatedly after each number but modestly insisted upon the men's sharing the applause with him. His interpretations were found satisfying for the composer's intent seems to be given with meticulous care. Whether the praise bestowed upon the orchestra by Deems Taylor, in his recent visit here, or the warm commendation given by Mr. Walter after the first rehearsal had the effect of stimulating the men or not, the orchestra proved itself equal to all demands made upon it and proved most sensitive to the desires of the leader.

#### POP CONCERTS.

At the Sunday afternoon concert, John Barclay, baritone, and the Detroit Symphony Ensemble were heard with the orchestra. The orchestral numbers were the overture to *Ruy Blas*, Mendelssohn; suite *L'Arlesienne*, No. 2, Bizet; and Slavic Dances, Nos. 1, 2, and 3, first series, Dvorak, led by Victor Kolar with his usual success. Mr. Barclay displayed a fine voice and excellent ability in Massenet's *Vision Fugitive*, from *Herodiade*, and Valentine's aria from Gounod's *Faust*. The Ensemble played Beethoven's septet, op. 20, in a manner to win them much applause. The members are E. Heyde, violin; H. Endres, viola; J. Sturm, cello; S. Elkind, bass; J. Staglione, horn; M. Arey, clarinet, and J. Mossbach, bassoon.

For the concert February 25, William Grafing King, violinist, was soloist, playing Introduction and Rondo Capriccioso, op. 23, by Saint-Saens. His reception and the applause following his number could have left no doubt in his mind as to the esteem in which his listeners held him and his work.

The orchestra was on tour in the East during the week of February 25, giving concerts in Buffalo, Rochester and Utica.

#### AMERICAN INDIAN MUSIC HEARD.

Thurlow Lieurance gave a recital of American Indian music, assisted by Edna Wooley who dramatized in costume several numbers on the program. Mr. Lieurance analyzed tribal melodies tracing their relation to tribal customs and characteristics. The program was given under the auspices of the Delta chapter of the Mu Phi Epsilon Sorority.

#### SIXTH RECITAL GIVEN BY CLARA CLEMENS.

On February 20 Clara Clemens gave the sixth recital in her series of seven historical programs. A larger audience than usual greeted her. The program was devoted to compositions by Debussy, Ravel, Chausson, Reger, Schoenberg, Pfitzner, Elgar, Bridge, Carpenter, Mrs. Beach, L. G. Mason and Horatio Parker. Michael Rauchenseen was the impeccable accompanist.

#### GANNA WALSKA APPEARS AT ORCHESTRA HALL.

On February 20, at Orchestra Hall, the Detroit Concert Direction presented Ganna Walska in recital.

#### DETROIT COMPOSERS' WORKS FEATURED IN ORGAN RECITAL.

Guy C. Filkins featured Detroit composers in his organ recital given at Central Methodist Church, February 23. His program included Festival March, Llewellyn Renwick; Elegy, Abram Ray Tyler; Spring Song, Francis L. York; Song of the Canyon, William Fishwick; Allegretto, Thomas Chilvers; Vox Angelica, Christian Henrich; Capriccio, J. L. Edwards, and Triumphal March, Francis Wrigley. With the exception of Thomas Chilvers all the composers represented were organists. Mr. Filkins had the assistance of Mildred Mitton, contralto, who sang The Man of Galilee, John Truman Wolcott, and Revelation, by Renwick.

#### TUESDAY MUSICALE FEATURES SCANDINAVIAN COMPOSERS.

The seventh concert by the Tuesday Musicale, given at Memorial Hall, February 20, was devoted to Scandinavian composers. Torjusson, Palmgren, Sjogren, Grondahl, Merikanto, Kjerulf and Grieg were represented. Estelle Morris Goodspeed, pianist; Mina Wilson Thomas, contralto; Marian Peck Thomas, violinist; Martha Bartholomew, pianist, and Muriel Magerl Kyle, soprano, were the participants. The chairman of the day was Mrs. Theodore Miller, while Harriet J. Ingersoll, Minnie Caldwell Mitchell and Mrs. Goodspeed acted as accompanists. An innovation on the program was a charming Norwegian Folk Dance in costume, by Angela Collina and Eileen O'Donald.

#### TWO LIGHT OPERAS GIVEN BY LOCAL TALENT.

On February 20 and 21, in the auditorium of the Cass Technical High School, the Community Opera Company, Thaddeus Wronski, director, gave Robin Hood. All the cast were local singers except the title role, sung by Ralph Soule of Chicago. On February 26, the Detroit Light Opera Company, under the direction of Marcus Kellerman,

gave the tuneful Chimes of Normandy, with a local cast. Both operas were well patronized and received favorable comment.

#### ERIKA MORINI GIVES WELL CHOSEN PROGRAM.

The Philharmonic-Central Concert Company presented Erika Morini, violinist, in recital at Arcadia, March 1. Her program was well chosen and admirably played.

#### WINNIPEG CHOIR HEARD AT ORCHESTRA HALL.

The Winnipeg Male Choir under the direction of Hugh C. M. Ross, was heard at Orchestra Hall, March 1, and won a high place in the memory of all who heard it. The critics waxed most eloquent over the excellencies of its work, praising without stint its precision, its admirable phrasing, its splendid quality of tone and its smooth flowing legato. Encores were enthusiastically demanded and courteously given. Alberto Salvi, harpist, was also received most cordially. J. M. S.

#### Irene Williams, On Tour, Gives Interview to Arkansas Writer

Irene Williams, soprano of the William Wade Hinshaw company, now on tour presenting *Cosi Fan Tutte*, was recently in Pine Bluff, Ark., when she was interviewed by Annie O. Stuart of the Daily Graphic, whose article is reprinted here:

#### GLORY OF YOUTH, ITS IDEALS, IS ADAGE EXEMPLIFIED IN SUCCESS OF IRENE WILLIAMS, SOPRANO.

The glory of youth is its ideals—quite interesting it is to take a glimpse, however brief, into the character of a woman who must have from childhood held tenaciously to the ideals that are successfully



IRENE WILLIAMS

as *Fiordiligi*.

meeting with realization today—such is that of Irene Williams, soprano prima donna, who sang the leading role in Mozart's comic opera *Cosi Fan Tutte*, in Pine Bluff last week.

"Work is the joy in living if you have found your forte," she said as she talked with me in her room at the Hotel Pines, wearing a frock of Persian crepe, whose soft coloring accentuated the beauty of her eyes and hair.

Typically American is she, with the intonation that distinguishes her as coming from the West. Charmingly happy, filled with a great love for humanity, free from all the so-called artistic eccentricity, she impresses you with her sincerity and faith, that with hard work one can reach the goal, and that to be without a goal is the most distressing thing in life.

"One does not have to be born a genius or a beauty. With hard study and training you can make of yourself what you will. To me music is divine. The keynote of most unhappiness is the lack of some definite purpose or interest in life. I pity the woman who has nothing to do. But women are becoming more ambitious, and one can love and have a home and still have a career."

"I have not been abroad. There is so much here in America to see and learn. New York is the musical center of the world. The best teachers of the day are there. And with this big wonderful country of ours to see, why leave it? I am enjoying being a trouper this winter since it takes me over my own country."

"Your people are hospitable, warm hearted and generous. And not many towns can boast of so beautiful a hotel and the fine water! Didn't you know that we have been in places where the water was so hard that we could not wash off our make-up?"

When asked about her recording for the talking machine, Miss Williams' eyes sparkled. "Being a new thing in a musical way we naturally think it the most fascinating in the world. And I regard it as a stimulant. Hearing yourself as others hear you, fires you with an ambition to perfect each detail. I suffered horribly with horn-fright at first, but now I sing quite naturally when before the recording instrument, and I am so happy that my voice will record. Many

fine voices lack the resonance that cuts into the wax and makes the tones; likewise there are those who make splendid records who could not entertain otherwise."

A circlet of diamonds, worn on the love finger and guarded by a ring of diamonds and sapphire, prompted the query: "Is there anything as precious to you as your career?"

"Yes, my husband," and here the happy face became a bit wistful. "He too loves music and is so generous that he is willing for me to go on with my work, even though it takes me away. But I will be home again soon," she added happily.

At the age of eight years Miss Williams made her debut in the Great Mormon Temple in Salt Lake City, the city where she was born and reared. Five years ago she went to New York to become the artist pupil of Adelaide Gescheidt.

She stands today at the golden morn of signal powers.

#### Grace Denton to Manage Toledo's Rivoli Concerts

A new development in the musical life of Toledo, Ohio, will be inaugurated next season with a series of concerts to be known as the Rivoli City Concerts, to be managed by Grace E. Denton. This name comes from the Rivoli Theater, the largest and most beautiful playhouse in that city, which is made available through the generosity of Edward Sourbier, of Indianapolis, owner of the theater, and Howard Feigley, manager.

The house has held out firmly against the ever-renewed offers of concert managers, and it is a distinct feather in Miss Denton's cap to have secured the house and with it the co-operation of its backers. Among the attractions which Miss Denton has already booked for next season are John McCormack, Schumann Heink, one of the leading symphony orchestras of the country, as well as a number of other leading artists. Consequently, this will be a course of which any city might well be proud. Miss Denton will also co-operate with Ada Ritchie, manager of the School Teachers' Concert Course, in taking the Chicago Opera Company to Toledo.

"This bit of co-operation between what might easily prove rival concert courses is regarded by booking agencies in New York and Chicago to be the most remarkable and praiseworthy ever to come within their knowledge," declared the Toledo Times in speaking of the plan. "The joint plan is indicative of the caliber of the two women managers and augurs well for the future musical life of the city."

The backing of the influential people of the city is assured with Mrs. Frank Stuart Lewis as chairman of the committee to secure guarantors.

Miss Denton's home is in Toledo, but she has had a wide musical experience. For some years she was supervisor of music in the government schools of Porto Rico and subsequently was a member of the editorial staff of the MUSICAL COURIER. Recently she has been engaged in booking artists and in concert management, the scene of her latest activities being Detroit, Mich.

Announcement of the complete course will be made shortly.

#### A Boston Recital for Elly Ney

Elly Ney, who was recently heard as soloist with the New York String Quartet, will be heard in recital in Boston on the 24th of March.

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ANNA CRAIG BATES, 732 Pierce Bidg., St. Louis, Mo.; classes held monthly throughout the season. IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.

MARY E. BRECKISEN, 384 Irving Street, Toledo, Ohio. CARA MATTHEWS GARRETT, "Mission Hills School of Music," 131 West Washington, San Diego, Calif.

MRS. JEAN WARREN CARRICK, 100 East 68th St., Portland, Ore. MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.

MAUD ELLEN LITTLEFIELD, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.

CLARA B. LOCHRIDGE, 223 N. Fifth St., Mayfield, Ky.

CARRIE MUNGER LONG, 608 Fine Arts Bidg., Chicago, Ill.; classes monthly through the year except Feb. and Mar. in Indianapolis.

ISABEL M. TONE, 409 Grand View Street, Los Angeles, Cal., April 16 and June 15, 1923.

MRS. S. L. VAN NORT, 2815 Helena St., Houston, Texas.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

ANNA W. WHITLOCK, 1100 Hurley Avenue, Fort Worth, Texas.

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## ROSA RAISA GREAT DRAMATIC SOPRANO

## LEVITZKI

## ACROSS THE COUNTRY

(Continued from page 58)

of the Lanier High School, under the direction of Georgia Wagner, supervisor of music. J. P. M.

Montreal, Can.—(See letter on another page).

Palo Alto, Cal.—(See Music on the Pacific Slope).

Philadelphia, Pa.—(See letter on another page).

Pine Level, Ala., March 5.—A most enjoyable Fiddlers' Convention was held here under the auspices of the Parent-Teachers' Association. Prizes were awarded for the best fiddlers of old-time tunes. Jack and the Beanstalk was given under the direction of Misses Weaver and McWilliams by their students. J. P. M.

Samson, Ala., March 8.—Mrs. Bealls' music studio was the scene of the recent meeting of the Samson Music Club, with Ruby Hart, Harriet Dovic and Irene Johnson as joint hostesses. The subject for the meeting was The Influence of Greece and Italy and the roll call was answered with the name of some Italian composer. The following participated in the program: Louise Beall (piano solo), Mesdames M. L. Cureton and R. E. Parker (vocal duet), Alberta Martin (piano solo), paper on Greek Music, by Mrs. H. A. Knowles; W. Faulk (piano solo), paper on Italian Opera, by Mrs. A. Bryan; Mrs. Phonso Kilmore (piano solo) and discussion of Greek and Italian Music, by the club. J. P. M.

San Francisco, Cal.—(See Music on the Pacific Slope).

Toronto, Can.—(See letter on another page).

Union Springs, Ala., March 4.—The Music Study Club was entertained at the home of Mrs. V. P. Pickett; a program of sacred music was given by Mrs. S. J. Caldwell, Callie Pickett, Mrs. L. W. Jinks, Anna House and Mrs. F. C. Dawson. J. P. M.

Waterbury, Conn., March 6.—The Prentzel series of subscription concerts, which was exceptionally brilliant, closed with a concert by Maria Ivogün, coloratura soprano, and Benno Moiseiwitsch, pianist. The concert was given in the new Armory, which accommodated a large audience.

The Waterbury Choral Club gave a fine rendering of Handel's Judas Maccabaeus, accompanied by an orchestra of thirty-five pieces chosen by Alvin Kirchner, with Frederick Landau as concertmaster, and Mrs. W. P. Ogden as organist. The production was under the direction of Isaac B. Clark. The soloists were Della Baker, soprano; Winifred De Witt, contralto; Byron Hudson, tenor, and Frank Cuthbert, bass. There was a large audience, many coming from neighboring cities and towns, as this work had not been given previously in this vicinity.

Rehearsals were resumed after the concert in preparation for the spring festival, May 17, The Legend of Sleepy Hollow, Washington Irving's story of Ichabod Crane and the headless horseman, has been woven into good, singable verse by a member of the choral club, John F. Keyes, Jr., and set to music by Carl Hauser. The chorus has only the choral parts to sing from as yet, and those are lithographed from the manuscript. The music is well adapted to the words; there is plenty of pleasing contrast in words and music and the work, while light enough to be generally pleasing, will require a good deal of careful study to be rendered as it should be. It is written expressly for the club, dedicated to the club and its leader, Isaac Beecher Clark, and will be available for general use after the spring concert.

Gaul's cantata, The Holy City, was recently given by the choir of the First Baptist Church, assisted by other singers and an orchestra. O. W. N.

## Metropolitan Museum of Art Concert

The third in the March series of concerts at the Metropolitan Museum of Art, by David Mannes and his excellent orchestra, was held on Saturday evening, March 17. As at previous concerts, an audience of enormous size attended. Religious silence prevailed throughout the entire program.

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which comprised: overture Coriolanus, Beethoven; two movements from Pathétique Symphony, Tschaikowsky; Ave Maria, Schubert; Moment Musical, Schubert; L'Arlesienne Suite, No. 2, Bizet; overture, The Merry Wives of Windsor, Nicolai; Prelude to the Deluge, Saint-Saëns; Prelude in E major, Bach; Artist's Life waltz, Strauss; two folk songs arranged for strings by Alfred Pochon; Drink to me only with thine eyes, and Old Black Joe, as well as the overture to Rienzi (Wagner).

Mr. Mannes, who has whipped his orchestra into excellent shape, rendered the various numbers with unusually fine tonal balance, intelligence and sincerity. The large audiences consisting of thousands of real music lovers who frequent these concerts, attest to the benefits and enjoyment offered by Mr. Mannes in very flattering terms. Mr. Mannes has accomplished what perhaps has never been done in New York before by any conductor: He has filled a long felt want by giving free orchestral concerts to thousands, offering programs of symphonic works, and other recognized standard compositions, and, has established for himself an enviable reputation as a musician of high ideals.

The last concert of the season is scheduled for Saturday evening, March 24.

## University of Kansas to Have Dudley Buck

## Again

Lawrence, Kans., March 12.—The School of Fine Arts at the University of Kansas announces the engagement, for the third summer, of Dudley Buck, for a vocal Master School, to be held for six weeks, from June 11 to July 20. Last year, when Mr. Buck came to the University, his time was all taken long before he reached Lawrence. He had a fine class of students, several of whom went to New York in the fall to continue their work with him.

Dean H. L. Butler, of the School of Fine Arts, in commenting upon the re-engagement of Mr. Buck, said: "I believe it is of the greatest musical value to have a man of Mr. Buck's standing at the University, during that time of the year when advanced students and singers can take advantage of his teaching. Of course, this does not mean that beginning students are not welcome. Those with good voices and fine natural talent will, of course, be accepted. However, the great majority of Mr. Buck's students have been teachers and professional and semi-professional singers, who come to get a better light upon the proper use of the voice, or to brush up in repertory. As far as I know, this will be the only Master School by a teacher of national reputation in our part of the country. It is natural that we should expect a large number of students to study with Mr. Buck next summer."

## Dorothy Jardon Royally Received

The following article, which appeared in the San Francisco Chronicle of March 6, will give a vivid idea of the kind of reception that Dorothy Jardon received upon her arrival in that city:

The most carefully protected woman in the country arrived in San Francisco yesterday. She is Dorothy Jardon, famous grand opera star, who is known and loved by the police departments of nearly every large city in the United States, and was made an honorary captain of police by the New York City force.

The pretty "police captain" opera star conquered the top portion of the San Francisco Police Department within five minutes after her arrival in the Ferry building from the Overland Limited. She was met by Chief of Police O'Brien, Captain of Detectives Matheson, and Police Captain Gleason. With breath-taking rapidity Chief O'Brien and Miss Jardon discovered that they were both Irish, with a mixture of French, both liked all policemen, particularly those in San Francisco, and had a lot of ideas in common. In less than five minutes they were calling each other Dan and Dorothy, and talking like old friends. On the left lapel of her trim polo coat Miss Jardon wore her gold badge, marked "Captain of Police, New York City," and in her arms she carried a large bunch of pink roses.

The opera star was made an honorary member of the police force after she had worked indefatigably in Liberty bond campaigns during the war, in behalf of the Police Department. The White Plains, N. Y., suburb force presented her with a gold whistle, inscribed "Help Dorothy Jardon, Who Helped the White Plains Fire and Police Departments."

Accompanied by her mother, Mrs. Bridget Jardon, Miss Jardon is making her third trip West to sing at Loew's Wakefield Theater. She has been singing operatic roles in the East with the San Carlo Opera Company. She is one of the first musical stars to predict that the motion picture theaters would become important musical centers. Miss Jardon and her mother are staying at the St. Francis Hotel. She will give her opening performance on St. Patrick's day, March 17.

"I am ever so happy to be back in San Francisco," she said. "Every time I come back here I feel as if I were coming home. San Francisco 'gets' one. I have been wonderfully received by a wonderful group of people, and it makes me ever so happy."

## American Composer Writes Ballet Music for American Dancer

Two American artists, a composer and a dancer, have joined forces for the composition and production of an American ballet and the performance next season will answer, in a way, the accusation that we have no originality in our art.

Charles Wakefield Cadman is the American composer who is to write the music for the original Hopi Indian Ballet for which Ted Shawn, the American dancer, has written an original action plot. Mr. Shawn will produce and appear in the ballet, which will form a part of the program for the tour of Ruth St. Denis, Ted Shawn and the Denishawn Dancers next season.

Mr. Shawn found on his visit to London last year that the Indian Dance which he presented as a solo to parts of the music of Cadman's Thunderbird Suite, was received with great favor. So now he has written a most elaborate bal-

## New York Concert Announcements

## Thursday, March 22

Symphony Society of New York, afternoon..... Carnegie Hall  
Philharmonic Society of New York, evening..... Carnegie Hall  
Igna Friedman, piano recital, evening..... Aeolian Hall

## Friday, March 23

Philharmonic Society of New York, afternoon..... Carnegie Hall  
Vestoff-Serova School of Dancing, evening..... Carnegie Hall  
Symphony Society of New York, children's concert, morning..... Aeolian Hall  
Celsio Urtado, celsolin recital, evening..... Aeolian Hall  
Operatic program, evening..... Town Hall

## Saturday, March 24

Rachmaninoff, piano recital, afternoon..... Carnegie Hall  
Vestoff-Serova School of Dancing, evening..... Carnegie Hall  
Symphony Society of New York, children's concert, morning..... Aeolian Hall  
Celsio Urtado, celsolin recital, evening..... Aeolian Hall  
Operatic program, evening..... Town Hall

## Sunday, March 25

Philharmonic Society of New York, afternoon..... Carnegie Hall  
Jas Kremer, song recital, evening..... Carnegie Hall  
Symphony Society of New York, afternoon..... Carnegie Hall  
Society of the Friends of Music, afternoon..... Town Hall  
Chaliapin, song recital, afternoon..... Metropolitan Opera House  
George Reinherr, song recital, evening..... National Theater

## Monday, March 26

Columbia University Chorus, evening..... Carnegie Hall  
Dorsey Whittington, piano recital, evening..... Aeolian Hall

## Tuesday, March 27

Margaret Northrup, song recital, afternoon..... Aeolian Hall  
Helen Fogel, piano recital, evening..... Aeolian Hall  
Paulist Choir, evening..... Town Hall  
Philharmonic Society of New York, evening..... Metropolitan Opera House

## Wednesday, March 28

Philharmonic Society of New York, evening..... Carnegie Hall  
Olga Warren, song recital, afternoon..... Aeolian Hall  
Dorothy Gordon, song recital, evening..... Town Hall

let, which calls for a large company of dancers, in which he will have the principal role. The costumes will be the strikingly barbaric ceremonial robes of the Hopi Indians.

It is a new departure for two American artists, working for the highest and best in American art, to collaborate, and this will no doubt furnish the inspiration for other good things to come.

## Laura E. Morrill Studio Activities

Leah Lannaman, mezzo-soprano, pupil of Laura E. Morrill, sang recently over the radio from the broadcasting station at the Waldorf in New York. Miss Lannaman's clear diction was remarked upon by many of the "listeners-in." She has been reengaged as soloist at the Third Church of Christ, Scientist, in Brooklyn. Inez Quick is singing in the Christian Science Church in Rutherford, N. J.

Lillian Crozman, Grace Nott and Florence Gaugel, three professional pupils, gave much pleasure to a large audience at a recent musicale at the Laura E. Morrill studios. On this occasion Mme. Morrill presented for the first time Anna Helmke, a young girl still in her 'teens. Miss Helmke possesses a lyric voice of fine quality and of wide range and gives promise of winning recognition in the musical world. Margaret Whitaker played well some violin solos by Sarasate and Chopin, and obligatos for Mrs. Nott to songs by Rabey and Gounod. Ina Grange accompanied.

Mrs. Nott is having success teaching Mme. Morrill's method in York, Pa., and is frequently heard in concerts.

## Soder-Hueck Artist-Pupil Soloist at Carnegie Hall

The Grand Musical Festival given by the United Singers of New York, at Carnegie Hall on the evening of March 11, assisted by Elsa Wuehler and Dr. Eduard Moerike from the Wagnerian Opera Company, as well as Ellie Marion Ebeling and the Elsa Fischer String Quartet, introduced a very interesting program. The climax of the evening proved Die Almacht by Schubert, with a mixed chorus of over a thousand voices. Ellie Marion Ebeling, the soloist, filled the large auditorium with her rich, full soprano voice, arousing enthusiasm and a storm of applause. Mme. Ebeling has appeared at many concerts this winter, and with every performance her voice and vocal skill seem more improved. She is a fine musician and untiring worker, and like so many successful Soder-Hueck artists, continues under her inspiring and helpful guidance. On April 8, Mme. Ebeling will be assisting artist in a song recital and other engagements are pending.

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## MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO WELCOMES  
SAN CARLO OPERA COMPANY

## Week of Notable Performances Enjoyed—Last Civic "Pop" Successful—Philine Falco III—Notes

San Francisco, Cal., March 8.—On February 26 the San Carlo Opera Company opened its two weeks' season at the Curran Theater with Madame Butterly. Rigoletto was sung the second night, with Martha as the matinee offering of the next day, followed, in the evening, by a fine presentation of Aida. It was one of the best performances heard here in many days. Anna Fitzie and Sophie Charlebois shared honors in an excellent performance of La Boheme with Baldrich, de Biasi, Valle and Cervi.

The best liked performance of the entire week was that of Carmen. Lohengrin and Il Trovatore brought the first week's repertory to a close. Mr. Gallo is to be congratulated upon the high efficiency of his company.

## CIVIC "POP" SEASON CLOSES.

The fifth and last "pop" concert under the direction of civic officials was given in the Civic Auditorium by the San Francisco Symphony Orchestra, March 3, with Efrem Zimbalist as guest artist. Mr. Zimbalist played the Mendelssohn concerto for violin and orchestra and also the Havanaise, by Saint-Saëns and Waltz Caprice, by Saint-Saëns-Ysaye. For the latter number he was accompanied by Harry Kaufmann. Under Mr. Hertz, the orchestra played Liszt's Les Preludes, in which Warren D. Allen appeared as organist, and Massenet's Alsatian Scenes, in which Walter Ferner, cellist, and H. B. Crandall, clarinetist, played the obligatos. The Tchaikowsky overture, 1812, closed the concert. The splendid attendance proved that the series have been a great success and also that the orchestra is held in high esteem by the populace.

## NOTES.

Jack Edward Hillman presented several of his advanced pupils in the Hotel Stockton.

The San Francisco Music Teachers' Association held its regular monthly meeting on February 26. A Wagnerian program was directed by Nellie Strong Stevenson. Alvina Heurer Wilson gave an interesting address.

Owing to the sudden indisposition of Feline Falco, contralto of the Così Fan Tutti cast, Jessica Colbert was forced to cancel the three performances of Mozart's comic opera which she had booked here. Mrs. Colbert is now negotiating with William Wade Hinshaw to bring the company back here at a later date. Miss Falco is in a local hospital and it is hoped by her coterie of friends here that she will soon be fully recovered.

C. H. A.

## Cornish School Notes

An interesting program of a general nature was provided by the Cornish School, February 19. Annette Kelley, reader, a pupil of Lydia Fonesbeck, presented acceptably a one-act comedy, No Smoking, by Benavente, and a clever one-act satire, Her Tongue, by Sir Arthur Jones. On

February 6 Mrs. Kelley appeared as a reader before the Plymouth Congregational Church banquet. The program was given variety by two violin numbers by Elizabeth Onsum, pupil of Maurice Leplat, who played in her usual charming manner White's Negro Spiritual and the Valse-Bluette by Drigo-Auer. Lillian Schoenberg sang Chadwick's Thou Art So Like a Flower and White's An Open Secret, giving the lyrics their full significance and beauty in a clear soprano voice which is rapidly reaching a high degree of excellence under the coaching of Jacques Jou-Jerville. Ruth Gordon, a young Chicago girl who is studying piano under the tutelage of Lois Adler, gave an artistic rendition of Cyril Scott's Lento and Palmgren's En Route.

Because of traffic conditions due to the recent storms, the song recital by Carl Gantvoort was postponed from February 15 to February 20. Mr. Gantvoort presented a program of unusually wide scope and generous proportions, in the Cornish Little Theater. He is the son of A. J. Gantvoort, dean of the Cornish School.

Twenty Cornish students were booked through Miss Cowan's Concert Bureau during February, for programs in Seattle and vicinity. Among them were: February 5, Catherine Anderson, American Legion (reading); February 5, Loma Roberts and Barbara Eschbach, Seattle Women's Club; February 6, Annette Kelley, at Plymouth Congregational Church banquet (reading); February 10, Gertrude Tenney, Ruth Richardson, James Dobbs, Alice Muench, at Sunset Club, Seattle; February 13, Elizabeth Choate and Frances Williams, at Mrs. Ostrander's, in Seattle.

The musical public is surely awakening to the fact that not only is the Cornish School able to produce artistic programs, but also may be depended upon whenever an engagement is booked. If for any reason an artist student finds it impossible to fulfil an engagement, Miss Cowan is ready with another choice and sees to it that every avenue of disappointment to an audience is successfully closed.

## PALO ALTO APPLAUDS

## LOCAL MUSICIANS

Palo Alto, Cal., March 9.—A novel program of dramatic readings with musical settings drew a large audience to the Community House. Latham True, assisted by Mrs. Latham True, Martin D'Andrea and Marjorie McDonald, gave an original musical interpretation of Oscar Wilde's The Young King. Dr. True's music was colorful and appropriate. D'Andrea's voice is always appealing. Marjorie McDonald was the competent accompanist.

The Fortnightly Music Club, meeting with Alice Kimball, enjoyed a Brahms and Schumann evening. The Brahms quartet for piano and strings, op. 34, and the Schumann Ausschwung received notable interpretations. Grieg's F major sonata for violin and piano was also well rendered. Mrs. E. C. Franklin, Alice Kimball, Sara Bibby-Brown, Inez Cross and Mrs. Elliott Blackwelder were the participants.

Three local musicians contributed the last program at the

Community House. Elizabeth Aylette, violinist, a pupil of Alexander Saslavsky, displayed warmth and fluency in the Corelli concerto in D major, and a masculine firmness in the first movement of the Mendelssohn concerto. Henrietta Cornell, soprano, a pupil of Marie Partridge Price, displayed a well-trained, resonant contralto, and a pleasing personality. The accompanist for both was Mabel Marble, a member of Miss Harker's School of Music faculty.

C. W. B.

LOS ANGELES PAYS FINE  
TRIBUTE TO PADEREWSKI

## Degree of Doctor of Laws Conferred on Him in Recognition of Artistry and Statesmanship—San Carlo Company in Its Second Week—Symphony Presents Theo Karle

Los Angeles, Cal., February 24.—Paderewski was welcomed in Los Angeles by an immense audience and its applause proved that the mystic spell ever cast by this artist has not been broken by his absence. His reception amounted to an ovation.

But the event of most significance and gratification was the conferring of the degree of Doctor of Laws on the artist by the University of Southern California. It was bestowed Thursday morning in the presence of a distinguished assemblage in Bovard Auditorium. This signal honor was conferred in recognition of his immortal art and accomplishment as a statesman who piloted his country through a great crisis.

An impressive procession of faculty members headed by Rufus B. von Kleinsmid, president of the University, and Mr. Padewski, marched to the Auditorium accompanied by the University Band.

An elaborate musical program preceded the ceremonies. Two of the San Carlo artists, Tamaki Miura and Alice Gentle, furnished part of the program.

## SAN CARLO CROWDS PHILHARMONIC AUDITORIUM A SECOND WEEK.

The second week of the San Carlo Opera Company's engagement has continued the success of the first. The ballet used during the engagement has been trained entirely by Mme. Matilda, of this city, and is the work of her studio. It has added greatly to the interest and variety of the performances. The Dance of the Hours, incorporated in the production of La Gioconda, was no exception, being arranged in charming fashion. The usual cast gave its fine interpretation of the score. Butterfly was repeated with the same cast and deepened the impression already made. This was the only repetition made during the stay. The Jewels of the Madonna and Faust were much enjoyed, but the most popular and successful evening was the double bill: Cavalleria Rusticana and Pagliacci. Every seat was sold and hundreds turned away. A performance of Lohengrin and one of Carmen in Pasadena closed the engagement. By reason of the excellent support given this company, another visit is expected from them in the future.

## THEO KARLE AS SOLOIST.

Theo Karle was soloist with the symphony at the popular concert last Sunday, when Director Rothwell presented an all-Wagner program worthy to rank with the regular symphony evenings. Mr. Karle is a favorite here and his solos were enjoyed.

G. C.

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## PACIFIC COAST DIRECTORY

March 22, 1923

## MUSICAL COURIER

63

## MASTER INSTITUTE OF UNITED ARTS PLANS EXTENSIVE SUMMER SESSION



WILLIAM COAD,  
who will give the violin one of the members of the  
master classes.



J. BERTRAM FOX,  
one of the members of the  
vocal faculty.



SINA LICHTMANN,  
who will give the piano one of the members of the  
master classes.



ALBERTO BIMBONI,  
who will give the piano one of the members of the  
vocal faculty.

An extensive summer session has been planned for the Master Institute of United Arts in New York. Opening on June 25 and lasting until August 4, the six weeks' term will include normal and master courses, as well as private instruction, in all branches of music and the other arts. In piano, the normal and master classes will be under the supervision of Maurice and Sina Lichtmann, now well known in America, and formerly associate teachers of Leopold Godowsky at the Vienna Meisterschule, and later in America. An especially forceful department has been enlisted for the summer session including Alberto Bimboni, J. Bertram Fox, Anne Stevenson and H. Reginald Spier. Miss Stevenson is well known as the exponent of the Emilio Belari vocal method, and has had many successes with her students. Mr. Bimboni, prominent as teacher, conductor and composer, was long assistant to Vincenzo Lombardi and Ceccherini, teacher of Tetrazzini, and was conductor with Polacco and with Hammerstein and other companies. Mr. Fox is another of the well known teachers of New York, and is a member of the faculty. He was formerly assistant teacher to Victor Maurel, with whom he studied. As a composer, Mr. Fox's songs have been sung by many of the leading singers and his choral works have recently been given by the St. Cecilia Club and the Schumann Club. Mr. Fox's studies in composition and piano were pursued under Max Spicker. Mr. Spier has long been successful as a vocal teacher and coach, having been associated with such artists as Reinald Werrenrath, Marcia Van Dresser, Cotogni and others.

William Coad, the Australian violinist, will conduct the normal and master classes in that department. His studies were pursued under César Thompson and Achille Rivarde.

**Tilla Gemunder: Dramatic, Lyric or Coloratura?**

The training of singers is an interesting subject, and one which has been discussed by teachers almost from time immemorial.

Tilla Gemunder, to judge by her success, seems to have solved the problem in a very satisfactory manner. Before she began the study of singing she had perfected herself as a pianist, and later became a proficient artist on the violin. This broad foundation of musical knowledge was the best possible preparation for the singing career which she later adopted, and in which she has had so much success. The

Before coming to America, Mr. Coad was professor at the New South Wales Conservatory and was concert master and soloist with the Symphony in Sidney, under Henri Verbrughen. In the theory department, the summer session will include courses specially designed for school teachers and advanced students. In this department, a new addition has been made in Eduardo Trucco, student of Rinaldi, Rossi, Matelli, and teacher in Milan from 1889 to 1903 and professor of composition for ten years in the National Conservatory of Mexico. He was also composer of several operas and symphonies performed under Toscanini, and is an eminent critic and musical editor.

OTHER COURSES.

The solfège and ear-training work will be under Mme. C. Trotin, teacher of Brussels and Paris, former teacher in the Von Ende School, endorsed by leading teachers in America, and also under Margaret Anderson, graduate of the Ellison-White Conservatory in Portland and of the Institute of Musical Art in New York, and teacher in Portland and New York.

A ballet course for teachers is to be held by Rosa Munde of the Metropolitan Opera, one of the best known teachers in her field and especially eminent for her corrective work in ballet. The course in theater decoration is to be given by Edward J. Wimmer, formerly of Vienna and associated with the Royal Opera House in Vienna.

The session will also include courses in painting, Dalcroze Eurythmics, interior decoration and modern design and applied art and drama, and will also have in its faculty, such names as Mary Fenton Roberts, William Virruck, St. Clair Bayfield, Max Drittler, Chester Leich, Mathilde Trucco, and others.

training in the easy and natural way that she used her voice, and made her greatest success in two of Mr. Warford's songs, Armenia and Love's Ecstasy.—New York Evening Mail.

Her beautiful, resonant dramatic soprano voice achieved fine results in songs of marked character.—New York Staats-Zeitung.

**Edna Thomas a Good Judge**

Edna Thomas was accorded an ovation at her second recital in New York, which took place several weeks ago at the Belmont Theater. So complete was her success that her management has been forced to give an additional concert the first day of April.

Miss Thomas specializes in old Creole negro songs and spirituals. There are many which she has introduced to American audiences and over half of her program is made up of original selections arranged by her. In one group of spirituals she sang Swing Low, Sweet Chariot, Some o' These Days, and Nobody Knows de Trouble I Sees. These three are perhaps among the best known negro spirituals we have. They have all had innumerable settings, but, as pointed out many times in the columns of the MUSICAL COURIER, the young Texas composer, David Guion, has more nearly preserved an authentic setting of these old numbers than any other composer has been able to do. This, no doubt, is accounted for by the fact that Mr. Guion is a musician and a Southerner and thereby transfers to music what he hears. It does not surprise one in the least that it was the Guion arrangement which Miss Thomas, herself a Southerner, chose for her group.

**Chicago Soprano Pleases Audience**

A long distance call from Rock Island (Ill.) asking Marie Zendt, the Chicago soprano, if she could come down the next evening and sing a recital on the fourth of the artists' series at Augustana College (the artist announced to appear being ill) found Mrs. Zendt ready. She received splendid praise from the critics of the Davenport Times and Rock Island Argus, who stated: "The singer has a wide range of voice. She displayed perfect control of the upper and lower registers especially," and "she sings with perfect ease; her tones are full and of bell-like clearness."

Following are the programmed numbers and encores: Per la Gloria (Buononcini), Qui La Voce (Bellini), Alleluja (Mozart), Die Lotosblume (Schumann), Frau Nachtigal (Taubert), On Wings of Song (Mendelssohn), Serenade (Strauss), Det Forste Mode (Grieg), Vandring I Skogen (Grieg), Fagelus Visa (Sodermann), Titania (Peterson-Berger), Il est Doux from Herodiade (Massenet), Under the Greenwood Tree (Dunn), Little Grey Dove (Victor Saar), Little Brother's Lullaby (Broeck), I Know My Love (Old Irish), Love's a Merchant (Carew); encores—Norwegian Echo Song, The Icicle (Basett), Lo, Here the Gentle Lark (Bishop).

**May Dates for Arthur Hackett**

Arthur Hackett has been engaged for the forthcoming May Festival in Mount Vernon, Iowa, on which occasion he will sing the tenor part in César Franck's The Beatitudes. He has been engaged also for the performance of Elijah, to be given by the Mankato Music Club, and for a second appearance with the same club the day following. May 18 Mr. Hackett will give a recital in Northfield, Minn., under the auspices of Carleton College.



TILLA GEMUNDER

selection of a singing master was not left, in haphazard manner, to the advice of friends, or claims of various teachers; her own musical knowledge being so complete, she had no difficulty in making a decision as to the teacher she wanted. Her selection finally fell upon Claude Warford, one of the most modest men in the profession. He does not believe in the theory that all pupils can be made to sing satisfactorily. His work with Miss Gemunder shows in the skill and agility with which she handles her voice.

Following a recital program, one is somewhat perplexed to place her voice in a definite class. In one song her voice will have all the qualities and attributes of the dramatic; another group will show the voice as of lyric type, while probably the next group may reveal a pure and faultless coloratura. When her New York recital was given, the critics were quite unanimous in their praise of this sterling artist, and a few of these notices are herewith reproduced:

Her voice, which is a soprano, is not a large one, but has been trained to effective use. She sang with excellent diction and skill in interpretation.—New York Tribune.

Tilla Gemunder, soprano, assisted by Claude Warford as accompanist and composer, gave a song recital yesterday in the Princess Theater. Her fresh voice and youthful style seemed to please her large audience in a list including songs by Strauss, Haile, Kramer, Warford and Nogero.—New York Herald.

At the Princess Theater, Tilla Gemunder gave evidence of splendid

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## Musical Comedy, Drama and Motion Pictures

A number of new plays were brought to New York last week. On Monday evening, Sacha Guitry's play, *Pasteur*, dealing with the life of the famous scientist, had its premier at the Empire Theater, with Henry Miller playing the title role. *Pasteur* must certainly be considered a novelty. In the first place the cast is small and contains only male actors. Secondly, it is not a play at all—merely a scientific lecture. The third point of interest is that there were more actors among the audience than there were on the stage. Mr. Miller made a striking figure of the noted Frenchman, but a work of this type, which is usually over the heads of the average theater-goer, necessarily demands excellent diction in order to hold the interest. However much Mr. Miller may look and act the part, as long as he persists in faulty diction and mouting his phrases, so that he is many times merely mumbling as far as the audience is concerned, it would be wise for him not to waste his time and talent on such an offering as *Pasteur*.

We were listening and trying to understand this lecture which was going on from the stage (after having comfortably resigned ourselves to an evening's entertainment of rather a highbrow nature), when suddenly a gray-haired gentleman on our right sprang to his feet and shouted at the top of his voice to the eminent scientist on the stage. We had hardly gotten over the surprise of this before other gentlemen in the audience, much excited, began taking part in the debate with shouts and wild gesticulations. Amid all of this and to our great confusion, four gentlemen at our left started applauding loudly, amid many bravos. From watching the stage and watching the audience (and by this time having strong suspicions of your immediate neighbor, not knowing what moment he too might enter into the discussion) we were entertained in this manner for quite some moments.

*Pasteur*, as a novelty, is quite all right. But as a play we doubt its popularity and cannot feel but that it will not have a long life at the Empire Theater. The first essential of the theater is entertainment, and if we want scientific lectures we have but to read the daily newspapers and avail ourselves of the hundreds of opportunities which New York City affords.

### BARNUM WAS RIGHT.

On this same Monday evening, a comedy entitled *Barnum Was Right* had its premier at the Frazee Theater. The cast contained many well known names, among the principals being Donald Brian, Marion Coakley and Lilyan Tashman. The comedy is by Philip Bartholomae and John Meehan. The entire production is very amusing. There is a lot of satire, particularly on the mystery plays, but the general impression seems to be that here was a perfectly good comedy which needed a tuneful musical score to give it its right place in the amusement world. This, no doubt, was brought on by the fact that Donald Brian is the star, and for years one has only associated him with musical comedy. Maybe this bright idea will occur to some musician, and *Barnum Was Right* will find its natural sphere.

### HANNELORE AND ITOW.

On Sunday afternoon, March 11, at the Broadhurst Theater, Hannelore, the German dancer, and Ito, the Japanese dancer, gave a joint recital. Michito Ito has been seen in New York before, and Madame Hannelore gave a recital at the Vanderbilt Theater last spring, at which time she created a very fine impression. The principal feature of this was the originality of most of the numbers and the exceptionally good music to which the artists danced. There were interminable waits between the numbers and the program was late in beginning—two factors that can offset many a good impression.

Ito was particularly effective in a dance called *The Spear Man*, *Dance de la Fee Dragee* (Tschaikowsky). This, perhaps, was the most interesting number he gave, though the opening dance, *Ecclesiastique Music* (Tschaikowsky), and *Seguidilla* (Albeniz) were exceptionally fine. His last number was a *Fox Dance* which he created, and for which he also wrote the music. He is an artist of considerable skill

and originality, has excellent technic and finesse in everything that he dances.

Madame Hannelore was not so fortunate in the selection of her numbers at this recital as last year. She is limited in the fact that she is a large woman, and in her more classical numbers is infinitely more artistic. The *Unrelenting*, her first number, danced to the music of Rachmaninoff's *Prelude in C sharp minor*, was the most impressive and artistic selection of her program, though her *Little Jockey Dance* was roundly applauded and had to be repeated. The *E major Gavotte* (Bach-Burmeister) and the *Roses from the South* (Johann Strauss) were artistically interpreted, but we feel they are not the type of dances best suited to Madame Hannelore.

### THE CAPITOL.

The principal film here last week was *May Murray in Jazzmania*. It is a film which represents a great deal of time and money, and as far as the story goes it is about as impossible as anything the writer has seen. So again it was left to S. L. Rothafel to build a surrounding program that would offset the disappointment of so poor a feature. The overture by the Capitol Grand Orchestra was the *Bartered Bride*, by Smetana. This, we believe, is the first time the overture has ever been offered in a motion picture theater. Under the skillful direction of Erno Rapee, the orchestra again reached one of the high pinnacles of its artistic development. Mr. Rothafel's features were called *Impressions of the Balkans*. Elizabeth Ayres and Dorma Lee sang a waltz duet; their voices blended nicely but it was the setting and the lighting Mr. Rothafel gave to the number that was so impressive. This was followed by a Balkan folk dance, in which the Capitol Ballet corps took part. It was the beautiful finale, however, that was the feature of the program. Mr. Rothafel had a throne scene, duplicated from the film and Evelyn Herbert impersonated the Queen, singing *King of My Heart*, with orchestral accompaniment. Miss Herbert is becoming more and more of a favorite and on last Friday evening the big audience applauded her enthusiastically. Her voice was lovely and she made a beautiful picture. Mr. Rothafel showed good judgment in keeping Miss Herbert permanently as the first soprano of his staff.

### THE RIVOLI.

Only a small portion of the program presented last week was strictly musical—three out of nine. But if quantity was lacking, certainly quality was not. The overture, which consisted of the Suite *L'Arlesienne* of Bizet, was unusually well played, Frederick Stahlberg and Emanuel Baer conducting the Rivoli Orchestra with finesse. An arrangement by J. Bodewalt Lampe of Walter Donaldson's *My Buddy*, the Riesenfeld Classical Jazz, scored so pronounced a success that the audience insisted upon a repetition before the program could proceed. The other number was a dance by Paul Oscar and Helen Grenelle to the music of Aime Lachauze's *minuet*. The feature picture was *Othello*, featuring Emil Jannings in the title role, Werner Kraus as Iago, and Ica Lenkeffy as Desdemona. The work had previously played for some weeks at the Criterion. Scraps, a Bray pictograph, scenes from Shakespeare's country, the regular Rivoli Pictorial, and a Max Felischer Inkwell comedy, *Bed Time*, completed the pictorial offerings. The prologue *Jealousy*, as arranged and spoken by Maurice Cass, was unusually effective and was given hearty applause.

### THE RIALTO.

Rialto audiences have taken a keen interest in the new musical novelty—*C. Sharpe-Minor* at the Wurlitzer which is being offered at this house. This and Riesenfeld's Classical Jazz are always loudly applauded. Last week Michael Mischakoff, violinist, played Moszkowski's *Guitarre*, scoring a genuine success. The feature picture was *Adam's Rib*, transferred from the Rivoli. *Ups and Downs*, a *Funny Face* comedy, and the Rialto Magazine completed the bill.

### NOTES.

A new musical comedy opened at Daly's Theater, entitled *Go-Go*. Most of the reviews give it a good account.

*March Hares*, a delightful comedy, presented in New York last season, was revived last week at special matinees. At the time of the premier of this extremely fine play by Harry Wagstaff Gribble, the writer declared in no uncertain terms that it was the most amusing comedy of its kind ever seen, and apparently, from the newspaper reports, it received the same verdict a year later. It really ought to have a permanent theater and give those here in New York who did not see it, an opportunity to have a real good laugh.

On Tuesday evening, at the Lyceum Theater, David Belasco presented *Lionel Atwell* in another Sacha Guitry comedy, *The Comedian*. The newspaper reports were decidedly divided. Evidently the play did not make any too profound an impression on many.

On March 9 at the Wanamaker Auditorium the third public demonstration of the Society of Theater Organists was held. Ruth Barrett, organist of the Japanese Garden, played the opening number, *The Toccata* from Widor's fifth symphony. Dr. Alexander Russell delivered a short address. George Tousignant, of the Cameo Theater, was the next soloist, while Harold Smith, of the Brooklyn Strand, played the orchestral score for the feature picture, which was *The Man Who Played God*.

### MAY JOHNSON.

#### Washington Heights Musical Club Junior Recital

Young members of the Washington Heights Musical Club were heard in recital at the Rodin Studios on March 10 and aroused great interest by the excellence of their musicianship. Those taking part were William Seeger, Evelyn Fuchs, John Blumers, Mathilde Frank and Frances Weller, all of them with the exception of little Miss Weller (daughter of Ida Geer Weller) pupils of the club's artist member, Robert Lowrey. A very high grade of work was maintained throughout the program and among Mr. Lowrey's pupils John Blumers received special commendation. Mme. Weller, who was among the guests, must have been proud of the beautiful playing of her little daughter. Other guests were Mrs. Elizabeth Lewing, Miss Gibbs, Miss



MATILDA VERBA,

concert artist and soloist for Pat Conway and his band, used as her feature number *I Love a Little Cottage* throughout their entire tour this past winter. *I Love a Little Cottage* is a delightful ballad recently issued by the Sam Fox Publishing Company. The song has proved a sensational success everywhere that Miss Verba has rendered it.

## AMUSEMENTS

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**The RIALTO** BROADWAY AT 42d ST.  
**ALICE BRADY** in  
"THE LEOPARDESS"  
"1849" Overture—Mortimer Wilson, the composer, will be  
guest conductor for this number during the week.  
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A Story of Romance and Adventure  
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Hopkins, Mrs. Wenning, Mrs. Elsie Baird Burton, Mrs. Charles Kumpf, Mrs. Eleanor McCaw. The next Junior Branch meeting will be held April 14.

### Frank L. Laubach Dead

Western Canada mourns the loss of Frank L. Laubach, the greatest of all pioneer musicians. Mr. Laubach resided in Regina since 1904 and has been recognized as one of the foremost of all musicians here. He was born in Edinburgh, Scotland, in 1856. His father was bandmaster of the Queen's Brigade known as the Royal Scots. When he was quite young he wrote band music. Later he learned the violin and played in the Queen's Brigade Band, appearing often as soloist. At fifteen years of age he played in the Grand Theater in the days of Colonel Mapleson, when Mme. Fitzians and Mme. Trebelli Bettini were stars. At the age of twenty Mr. Laubach was asked by musicians of Edinburgh to conduct a newly organized St. Andrew's Orchestral Society, and a few years later received an appointment to be bandmaster of the King's Body Guard of England. In the pioneer days of Western Canada, he went to Regina. Almost at once he set about stirring up musical activities and to him goes the credit for having formed the first Philharmonic Society and many other musical organizations. When the prairie city boasted of but 6,000 inhabitants he obtained eighty voices and creditable performance of *Messiah* and *Elijah* were given. The ventures of new societies were under his guidance; including a series of comic operas, *Gilbert* and *Sullivan* and afterwards *The Geisha*. His greatest triumph was his own opera entitled *The Mystic Light*.

Mr. Laubach joined the C. E. F. Battalion in 1915 and went overseas as bandmaster. After the war he became librarian of the Regina Reference Department. His long and active career won for him the appellation "Father of Regina Music." For years he conducted the choir of St. Paul's Anglican Church. Concurrent with the funeral service at Vancouver, a memorial service was held in St. Paul's Church, March 7. Teachers and professors of the various colleges and institutions and the entire musical population paid homage and respect to his memory.

### Albany Critics Unanimous About Hudson

Appended are four excellent press notices received by Byron Hudson following an appearance in Albany, N. Y., on March 14:

Byron Hudson, tenor, possesses a voice of fine lyric quality and sang with great artistry and tonal beauty. He is thoroughly schooled in oratorio tradition, routine and style.—Journal, March 15.

Made a most favorable impression—possesses a voice of great beauty and sang most artistically.—Times-Union.

An added pleasure was Byron Hudson who sang with rare musical feeling and real artistry.—News.

Byron Hudson revealed an ample rich and vibrant voice, being especially impressive in his arias which he sang with a satisfying wealth of phrasing and splendor of tone that was impressive.—Knickerbocker Press.

### Reimherr Recital, March 25

George Reimherr, tenor, will give his second recital of the season at the National Theater on Sunday evening, March 25. He will sing a program of Russian master songs in English, featuring a group of Old Russian and Siberian folk songs harmonized by Oscar Schminke, assisted by Frank Braun at the piano.

### Cecil Arden to Sing at Emory University

Cecil Arden will be the soloist with the Emory Glee Club of Emory University, Ga., on June 4.

March 22, 1923

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## REVIEWS AND NEW MUSIC

(Continued from page 57)

TAM O'SHANTER. By George Wm. Warren. Arranged in this form by Dr. E. J. Biedermann.

Grade IV

(J. Fischer &amp; Bro.)

LA GALLINA. (The Hen). By L. M. Gottschalk. Arranged in this form by Alfred J. Silver.

Eight Hands—One Piano

Grade II

LES NOCES D'ARGENT. By Chaminade.

Four Hands—Two Pianos

Virtuoso

(Carl Fischer)

INVITATION TO THE DANCE. A contrapuntal paraphrase on Weber's piece of the same name, by Leopold Godowsky. There is an optional accompaniment of a third piano. Although a new publication many artists are programming it this season.

(The Boston Music Co.)

CONCERTO (NO. I). By Mana-Zucca. Written for piano and orchestra. The composer has arranged a second piano part from the orchestral score.

(Enoch &amp; Sons)

CONCERTSTUCK. By Chaminade. Written for piano and orchestra. A second piano part was created from the orchestral score by Chaminade.

Grade III

(Oliver Ditson Co.)

INVITATION TO THE DANCE. By Von Weber. Arranged in this form by M. Brauer.

(Clayton F. Summy Co.)

FIVE RECITAL DUOS. By Betsy M. Howland. One volume.

(John Church Co.)

DANCE OF CLOWNS. From Mendelssohn's A Midsummer Night's Dream. Arranged in this form by Ottile Sutro.

ENTRANCE OF THE CLOWNS. Another arrangement by Ottile Sutro from the composition above.

FORGET ME NOT. By G. H. Rowe.

LIGHT AND GAY (scherzo) and IN STATELY MIEN (prelude). Two moods by Sidney C. Durst. Published separately.

Grade IV

(J. Fischer &amp; Bro.)

VALSE BRILLANTE, IN A FLAT. By Moszkowski and arranged in this form by Alfred J. Silver.

(John Church Co.)

FARONDOLA. By Edward A. Mueller.

MINUET A L'ANTICO. Arranged by Louis Victor Saar from a composition of W. C. E. Seeböck.

(The Boston Music Co.)

COUNTRY DANCE and ARLECHINO. Arranged in this form by W. C. E. Seeböck, from the familiar music of Ethelbert Nevin.

(Carl Fischer Co.)

THREE LOVE'S EPISODES. Romance, Gavotte—Intermezzo and Bluette—Dialogue are the titles. By Louis Victor Saar. Published separately.

(Enoch &amp; Sons)

LE MATIN and LE SOIR. Two pieces for orchestra, which were arranged by the composer, C. Chaminade, in this form. Published separately.

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## CONCERT ANNOUNCEMENTS

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and will be backed by a shell, designed by specialists in acoustics, which it is hoped will distribute the music so that it can be heard by from fifty to seventy thousand people at once.

It is planned to have the structure completed by June 4, when the first concert takes place. Tickets will be done away with, and there will be no reserved seats for subscribers. The concerts will take place on Monday, Wednesday, Friday, Saturday and Sunday evenings of each week, from June 4 to August 26, some sixty in all.

The Juilliard Musical Foundation, through Dr. Eugene A. Noble, director, contributed \$1,500 to the total budget of \$5,000. With \$9,000 in cash and pledges already on hand, there remains some \$40,000 to be raised by public subscriptions.

## Oratorio Society to Celebrate Semi-Centennial

With the performance of Verdi's Requiem, in the Mall of Central Park on the evening of June 16, the Oratorio Society of New York will extend its season beyond its usual length and will inaugurate an important new policy of giving free public concerts for the people of New York City. The concert on June 16 will be in conjunction with the Goldman Band and under the auspices of the city, the whole affair having been arranged with the co-operation of City Chamberlain Berolzheimer.

The performance of the Requiem, moreover, makes the entrance of the Oratorio Society into its fiftieth season, the forty-ninth season being officially terminated with the a cappella concert in Carnegie Hall, April 4. Plans are now under way for the celebration of the Golden Jubilee season (1923-1924) of the Society, which was founded in 1873 by Dr. Leopold Damrosch, father of Walter Damrosch and Frank Damrosch. Although the arrangements for the semi-centennial are not yet at all definite, it is probable that one of the features of the celebration will be an accurate representation of the original program which Dr. Damrosch offered at the first concert of the Society in old Knabe Hall, 112 Fifth Avenue, December 3, 1873. It is likely that this "replica" concert will be performed in the costumes of the period, and that an attempt will be made to have the same number of singers (twenty-eight) and the identical orchestral accompaniment.

## Norman Johnston at Hotel Musicale

Norman Johnston, baritone, will sing at the Hotel Vanderbilt musicale, on March 25.

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## TORONTO'S DIET OF MUSIC VARIED AND WELL BALANCED

### Notable Concerts by Choral, Orchestral and Chamber Music Organizations—Friedheim, Hutcheson and J. Campbell McInnes Among the Soloists Heard

Toronto, Canada, February 26.—Arthur Friedheim gave a recital in Massey Hall, offering the Schumann Symphonic Variations, Balakireff's Fantasie Orientale, some Chopin preludes, a couple of Mendelssohn's songs without words and a group of Liszt compositions. His playing was characterized by brilliancy of execution, power, and intellectual sanity. A highly gifted man, whose refined dignity and modesty are delightful, apart from his splendid playing.

ERNEST HUTCHESON CONCLUDES SERIES.

Ernest Hutcheson concluded his fine series of piano recitals with a Liszt program, and certainly widened his reputation in this city as a pianist of great gifts and fine accomplishments. The sonata was played with sweep and musically dignity and he gave refined interpretations to the étude in F minor, the Sermon of the Birds and the rarely played Valse Impromptu. Six or eight encores had to be given in addition to the long program. Vida Coatsworth, to whom musical people are indebted for this series of recitals, is to be congratulated for her enterprise.

THE MCINNES NINE O'CLOCK.

J. Campbell McInnes has been pursuing his success of last year by giving several more of his delightful recitals known as the Nine O'Clocks in the Jenkins Galleries. They have been well attended by an ever-widening group which is certainly more cultured in appreciating vocal productions than before Mr. McInnes' advent. The vast number of songs by composers of many countries have all been presented beautifully, as the recitalist is a singer of remarkable finish and charm.

CHAMBER MUSIC TO THE FORE.

Musical interest is certainly awake in regard to chamber music. In addition to visiting organizations of recognized fame there have been many concerts by local ensembles of splendid merit and they have been well attended. The Conservatory Trio, a new organization, is composed of three very excellent artists of the faculty: Paul Wells, pianist; Ferdinand Fillion, violinist, and Leo Smith, cellist. They present a very fine ensemble, being responsive and elastic, and they are intermingling classics with modern works by present day composers. Too much praise cannot be bestowed upon the Hambourg Concert Society, which is now more than ten years old, for the work it has done for the cause of chamber music. Its concerts are always well attended and offer the best compositions in this refined form of musical art.

CHORAL MUSIC WITH NEW FEATURES.

The annual concert by the National Chorus, Albert Ham conductor, was the very best given by this splendid body. The program was notable for its variety of mood and the admirably balanced choir of fresh voices sang it with vocal purity, charm, and phrasing refined and eminently musical. A specially impressive work was Sunrise, by Tanieff. Coler-

idge Taylor's setting of Joachim Miller's Death in the Sierras and Dr. Ham's Music When Soft Voices Die were also well performed. The assisting artist was Pablo Casals.

The Toronto Oratorio Society concerts in association with the Cleveland Orchestra, Nicolai Sokoloff conductor, were outstanding musical events. Edward Broome, the conductor of the chorus, introduced a charming English singer in the person of Ursula Greville, who won the sympathy and appreciation of the large audience by her highly finished vocalism. The chorus was in fine form and gave highly creditable performances of Cyril Jenkin's The Silent Land, a difficult and formidable work of strange harmonies and complex part writing, and Mendelssohn's Elijah. Dr. Broome's plaintive Evening Song was given with fine regard for characteristic effects. Norman Joliff appeared as baritone soloist. The dramatic beauty of his voice and impassioned warmth of his delivery gave great pleasure. The orchestra played César Franck's symphony in D minor. Sokoloff infuses a spirit of intense emotionalism into his players; this was strongly in evidence in the interpretation of Richard Strauss' tone poem, Don Juan.

#### NOTES.

Eustache Horodyski, a young Polish pianist who has recently come to the Hambourg Conservatory, gave a recital in Massey Hall proving himself a player of distinction. In a fine Chopin group and some pieces by Debussy, he revealed a pliant technical apparatus, a singing tone and poetic vision.

Albert Ham gave an interesting lecture at the Canadian Academy on How to Teach the History of Music. It was illustrated by a brilliant pianist, Elsie Bennett. The lecture was full of interesting matter and was well attended.

The Mendelssohn Choir series of concerts revealed singing that was simply magnificent. A solid, yet elastic mass of tone superbly controlled, and interpretations of imaginative vitality characterized the choir's work under A. H. Fricker's direction. The programs were widely diversified and the soloists were all that could be desired.

The Philadelphia Orchestra, conducted by Leopold Stokowski, gave a series of diversified character after the unexcelled fashion of this organization.

Marion Beck, of London, Ontario (daughter of Sir Adam Beck of Hydro fame), assisted by Helen Little, pianist, gave a song recital which demonstrated her very promising soprano in program embracing French, Italian, English and American songs. She has a flexible voice of good quality and possesses many singing virtues. Miss Little is a young pianist of considerable technical skill and artistry. Jessie McAlpine played Miss Beck's accompaniments.

Viggo Kihl, of the Conservatory of Music, gave a program of excellent character with musically skill and sympathetic appreciation. He was received with real enthusiasm.

W. O. F.

#### GRUEN "A Genius of This Pianistic Generation"

Rudolph Gruen, who is on tour with Paul Althouse, received the following excellent criticism from the Dallas, Tex., Times-Herald, after his appearance in that city: "Rudolph Gruen, accompanist for Mr. Althouse, is undoubtedly a genius of this pianistic generation. Dallas has never

before been enthralled by an accompanist, who played entirely without notes, a feat not often attempted. There was broad sweep of tone and color and the virility of great chords when needed and again the rippling cadenzas and most zephyr-like pianissimi. His artistic work undoubtedly contributed much to the success of the evening."

#### Second All-American Program at Wanamaker's

The second in a series of American Composers' and Artists' concerts being presented by Caroline Lowe, chairman of the American music committee of the New York Federation of Music Clubs, was given at Wanamaker's auditorium, March 6.

Andrew C. Haigh, pianist, was heard in a group of his own compositions, including a sonata in B minor (one movement), an impromptu, a staccato étude and a prelude. All revealed worth while musical ideas and some individuality. The sonata was particularly interesting. Mabel Wood Hill was represented in two groups of songs (Ebb Tide, The Fairies, Old English Lullaby, The Hounds of Spring, Les Yeux, Morgengesetz, Mina Aïn Thing and The Gull), sung by Lotta Madden. Clarendon McClure accompanied for the first group, and the composer for the second. Miss Madden interpreted these beautiful songs artistically and with fine feeling. Her voice, a soprano, is of smooth rich quality and pleasing in the lower range as in the upper, while her diction is excellent. Miss Hill's songs have gained a wide popularity.

Paul Tietjens was disappointed in not having his sonata for piano and violin performed as planned, because of the illness of the violinist. Instead, Mr. Tietjens played from manuscript four of his piano numbers—an Oriental Fantasy, an intermezzo, English Dance and Summer Night. These would all make splendid teaching pieces. He was also represented in a group of songs (Adoration, The Sea Beach, Blind and Woodland Love Song), interpreted with feeling by Edna St. Johns, who has a clear, powerful soprano voice. Mr. Tietjens' works, which include larger forms as well, have gained very favorable recognition. Plans for concerts in this series to be given every two weeks are being carried out.

#### Tenor Crooks Heard from Toronto to Trenton

Richard Crooks, tenor, who scored so substantially as soloist with the New York Symphony Orchestra this season, appeared on March 5 as soloist with the Trenton Symphony Orchestra. March 13 he sang in St. Louis with the Pageant Choral Society; March 15 in Toronto, with the Orpheus Society, and on March 16 with the Schubert Choir, of Brantford, Ontario, Canada.

Trenton, N. J., St. Louis, Mo., and Toronto, Canada, are also among the cities to hear Richard Crooks during March.

#### Lily Strickland's Songs in Demand

Because of an insistent demand, J. Fischer & Bro. have found it necessary to publish separate editions of Ma Lil Batteau and Dreamin' Time, from Lily Strickland's popular collection of Bayou Songs.

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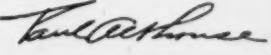
NEW YORK, June 19th, 1919  
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